

# Musical America

MARCH

1958



**Symphony-Opera USA  
Progress Report**

**Moura Lympany—  
Artist with  
Wide Interests**

**Madama Butterfly  
Newly Produced  
By Metropolitan Opera**

**International and  
National Reports**

**ALICIA  
ALONSO**

**Clarence E. Cramer**  
Offers on Tour

**"Music for Tonight"**  
**Albert Tipton & Mary Norris**

14 artists from the St. Louis & Detroit Symphonies

"The finest in ten years"



Louis                      Dudley                      Rhea  
**Sudler—Powers—Shelters Trio**  
baritone                      cello                      piano

distinguished artists, artistry, program



**Opera Festival**

Famous stars—in English

1. **"Gala Night at the Opera"**  
"Faust" Garden & "Aida" Nile Scenes
2. Assist your orchestra & chorus in **"Aida"**
3. Assist your orchestra & chorus in **"Faust"**



Ellen Fauli  
Soprano



Audrey Paul  
Contralto



Walter Fredericks  
Tenor



Algerd Brazis  
Baritone



Desire Ligeti  
Bass

"Every member of the cast was superb vocally and histrionically. The voices were fresh, true to pitch, and equal to the dramatic requirements. Scenic vestitures were well designed artistic creations, effective."

March 6, 1958. Knoxville (Tenn.) Journal

**Theatre Men**—Male Octet & Soprano  
From the Lyric Opera of Chicago; Bernard Izzo

**Serenaders Male Quartet**

4 of Chicago's finest voices & pianist; Ralph Nielsen

**Carmen & Don Jose**

Ralph Nielsen, Audrey Paul, Marlinn String Trio

**In Operetta Time**

Elizabeth Humphrey, Bernard Izzo, Ralph Dodds

**St. Louis Trio**—Edith Schiller, piano;

Melvin Ritter, violin; Olga Zilboorg, cello

**Dorothy Cothran & Violinist**

**Recitalists**

Soprano— **Dorothy Cothran**

Tenor — **Ralph Nielsen**

Baritone— **Bernard Izzo**



The Medleys

**Clarence E. Cramer, 306 So. Wabash Ave., Chicago**

SY

March,

## *Orchestra Managers and Conductors throughout the Nation Attest To the Value of Operatic Ventures, Based on Actual Experience*

**M**OUNTING enthusiasm for MUSICAL AMERICA'S "Project Symphony-Opera U. S. A." is evident in the continuing response to our request for comments and other suggestions from officials of orchestras and other people who have had actual experience with a type of musical enterprise which, though common in Europe for many years, is still something of a novelty in this country.

We have been unable to uncover, thus far, a single instance in which symphony-sponsored opera performances have not been a financial success or have failed to redound to the credit as well as the material benefit of the sponsoring organization, whether in substantially increased box-office receipts, longer and more profitable employment for the orchestra musicians, or better community relations for the orchestra through the community-wide co-operation required to produce opera.

Says A. H. Miller, manager of the Duluth Symphony: "I am very happy to see this movement developing so rapidly and with such great success, as we were perhaps one of the early orchestras that saw the possibilities of joining opera with symphony, and have already presented six operas in

tor and conductor of the Toledo Orchestra. "It was my feeling when I came here that we could expand our operations by reaching new publics, one of them being those people interested primarily in opera. Thus far we have contented ourselves with concert versions, doing 'Carmen' in 1956 and 'La Traviata' last year. We have sold from six to eight hundred dollars worth of single tickets for each occasion and hope to do better this coming year.

"I would strongly advise other orchestras to try opera. There is no doubt that, while the two audiences overlap to a considerable extent, there are many who are interested almost exclusively in opera."

### **Audiences Expect Variety**

Milo G. DeVries, manager of the Grand Rapids Symphony, says: "Our experience with concert opera has been that it is a good attraction. This year marks our third performance. All three years the box office has been above average. This year was below 1956, but our season ticket sale was larger (balanced).

"I do feel that audiences generally expect variety. We did Beethoven's Ninth Symphony with the Westminster Choir in February for the first time in Grand Rapids. A little less than ten per cent of our budget goes for soloists. Our orchestra is a co-operative, with union and non-union players receiving the same amount of money."

"I think your campaign for 'Operation Symphony-Opera U.S.A.' is a wonderful one," says Maurice Abravanel, musical director and conductor of the Utah Symphony. Ever since coming to Utah I have been working on those lines; except that here the university, being an outstanding one and much better endowed than the Utah Symphony, which is still new, is the senior partner.

"Each summer we give six to eight performances of a musical or operetta and three to four of an opera. The combinations look funny: 'The Great Waltz' and 'Carmen'; 'Promised Valley' (a Mormon epic) and 'Faust'; 'The Merry Widow' and 'The Tales of Hoffmann'; 'Kiss Me Kate' and 'La Traviata'; 'Oklahoma' and 'Aida'; 'South Pacific' and 'La Bohème'; 'The King and I' and 'Madama Butterfly'; 'The Song of Norway' and 'Salome'.

### **Spend a Lot, Work a Lot**

"We spend a lot and work a lot to have productions as well presented as on Broadway. Our budget for both productions used to be \$50,000 and is now \$67,000. For 'Faust' we built an entire Gothic village; for 'Aida' we have a four-level stage and thus eliminated most intermissions needed in opera houses. We usually import from two to four principals for each production, but, having encouraged local talent for the last ten years, we have some really very good singers who quite often come off with flying colors. A very lucky stroke was to bring back William Christensen, native Salt Laker, founder of the San Francisco Ballet and choreographer of the San Francisco Opera. He has built up an excellent corps de ballet and some very good solo dancers. Half a dozen left us to join the San Francisco company, but this still is a tremendous boon to our activities. The ballet company, in co-operation with the Utah Symphony, has now presented the 'Nutcracker' for three Christmas seasons seven times each year and now two additional performances in Ogden. All performances are with the entire Utah Symphony (80 musicians).

"By having a combination ticket at a reduced price for both opera and operetta we have brought,

# **SYMPHONY-OPERA PROGRESSES**

concert form—'Pagliacci', 'Cavalleria Rusticana', 'La Bohème', 'Carmen', 'Madama Butterfly', and, last November, 'La Traviata'. We have included these in our regular symphony series, and each one has drawn capacity houses. In fact, they have been life-savers to the box office.

"We have maintained high standards in soloists, using principals from the New York City Opera, the San Francisco or the Metropolitan opera companies, and imported supporting casts. We have not as yet used any local talent, except the chorus. We started giving these operas with some fear and trepidation, wondering how opera would go here in Duluth; but, to our surprise, they were all received most enthusiastically. We have made them an annual presentation. Now that they have met with such success here, indicating a keen interest in opera, we are toying with the idea of presenting grand opera with scenery and costumes, although we have been doing our concert-form opera with costumes and a spattering of stage props to help emphasize the action of the story. With us, as with many others, performances of opera have furnished a new facet for attracting more and more people to our concerts and also serving a dual purpose in giving opera and symphony to our audiences."

"Frankly, our experience with opera has been excellent", says Joseph Hawthorne, musical direc-

## Musical America

Publisher.....JOHN F. MAJESKI, SR.

Executive and Editorial Office: 1401 Steinway Building, 113 West 57th Street, New York 19, N. Y. Telephone: Circle 7-0520. Cable Address: MUMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1958 by The Musical America Corporation

Editor.....RONALD EYER  
Associate Editor...JOHN F. MAJESKI, JR.  
Managing Editor...RAYMOND A. ERICSON  
Senior Editor.....ROBERT SABIN  
Assistant Editor...FRANK MILBURN, JR.  
JULIUS FRANZ SIMEK

Contributing Editors.....  
.....RAFAEL KAMMERER  
MARVIN LEVY, EZRA LADERMAN  
DAVID BARUCH, WRISTON LOCKLAIR  
Artist Relations....THEODATE JOHNSON  
CHARLES MILGRIM  
Production Manager...EDWARD I. DAVIS  
Circulation Manager...JOSEPH MORTON  
Comptroller.....OTTO A. GSELL

## In this issue

**Symphony-Opera project** progresses, according to reports from orchestra managers and conductors (Page 3).

**Vienna music** reflects lack of leading native artists (Page 5).

**Brussels World Fair** to see many American artists (Page 5).

**Berlin** offers striking operatic productions (Page 5).

**Hamburg** new-music society honors Schoenberg (Page 6).

**La Scala** in Milan presents operas by Thomas, Hindemith, Giordano, and others (Page 7).

**San Carlo** in Naples revives "La Rondine" to honor Puccini centenary (Page 7).

**Paris** sees controversial Sagan ballet, "The Broken Date" (Page 8).

**Moura Lympny**—artist of wide interests (Page 9).

**New York Philharmonic** to make radical departures in schedule next season (Page 10).

**Mephisto** (Page 11).

**Artists and Management** (Page 12).

**Philadelphia Orchestra** led by guest conductors (Page 14).

**Cincinnati Symphony** conducted by Paul Kletzki in his American debut (Page 14).

**Washington Opera Society** gives "Ariadne auf Naxos" (Page 15).

**Metropolitan Opera** presents new production of "Madama Butterfly" (Page 20).

**Reviews:** Opera at the Metropolitan (Page 17); other opera (Page 22); recitals in New York (Page 23); new music (Page 28); new recordings (Page 30); orchestras in New York (Page 32); books (Page 40); dance (Page 42).

SUBSCRIBERS...desiring a change in address should notify the Circulation Department at least three weeks before the change is to take effect. The Post Office will not forward copies unless the subscriber pays the forwarding postage. Advise us of your change in address just as soon as possible so that your copies will arrive without interruption.

Vol. LXXVIII, No. 4 March, 1958  
\$5.00 per year.....Single Copy, 30 Cents  
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive, Editorial and Subscription Offices, 113 W. 57th St., New York 19, N. Y. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canada, \$5.50; Foreign, \$6.00. (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature and are also available in Microfilm.)

## Symphony-Opera Progresses

(Continued from page 3)

I believe, thousands of people to opera who would not otherwise have attended. The greater total attendance at the musical has helped to pay the production costs for the opera and also the larger orchestral budget.

"We also co-operate with the university in the production of one opera in the spring: 1956 'Figaro' (two performances), 1957 'Così fan tutte' (two performances), and this spring 'The Barber of Seville' will have three performances. These performances use only local talent and, of course, a smaller orchestra of 30 to 36 instead of the 50 to 58 used in the summer festival.

### Year-Round Operation in View

"This means that the 20-week season of our 70 musicians on full contract (we use between 70 and 96 according to the works performed) is extended to 22 weeks for 55 musicians and 27½ weeks for our top 35 players; it also means that we can perform operas in such a way that the attendance is constantly increasing (last summer's 'Salome' about 14,000). We have a very long way to go but eventually I think that we will have almost year-round operation with opera, ballet, and symphony in Utah."

Henry Denecke, musical director of the Cedar Rapids Symphony, says: "We are very interested in your symphony-opera discussion and feel it paves the way for more opera performances throughout the United States. I am on the mid-west board of the Metropolitan Auditions in Minneapolis. Last year we had a tremendous turnout and several fine singers were discovered. In fact one, Josephine Busalacchi, soprano, I am featuring this April in 'La Traviata', concert version.

### United Community Effort

"This is our first opera, but already so much enthusiasm is evinced that I'm planning 'Fledermaus' with scenery and costumes for next year. In order to produce this I have suggested that the Art Association and Community Theatre also collaborate, the former for the scenery and the latter for direction. This is an ideal solution because all three groups then serve the community in the united effort.

"The Cedar Rapids Civic Chorus also will take part. This group I formed three years ago so that

we could do the Beethoven Ninth, and have used each year since."

### Cleveland's Famous Undertaking

Recalling a brilliant undertaking of the past, William Wymetal, managing director of the Civic Light Opera Association of Greater Pittsburgh, notes: "Although past history, it is interesting for the record: for three consecutive seasons (1934-35 through 1936-37) the Cleveland Orchestra, under the direction of Artur Rodzinski, presented 12 full productions of opera (four pairs of performances each season) as a part of its regular orchestra series at Severance Hall. A permanent staff, including stage director, chorus director, and designer, was retained under seasonal contracts, and the principal roles were sung by leading Metropolitan Opera artists. Complete stage settings were built in Cleveland, a local chorus up to 80 voices was used, and comprimario parts were assigned to local artists.

"The operas produced were 'Die Walküre', 'Die Meistersinger', 'Tristan und Isolde', 'Parsifal', 'Otello', 'Carmen', 'Tosca', 'Der Rosenkavalier', 'Elektra', 'The Barber of Seville', 'Fledermaus', (in English), and 'Lady Macbeth of Mzensk' (in Russian). The Shostakovich opera also was introduced to New York audiences at the Metropolitan Opera House.

"As far as I know, this was the first time that Operation Symphony-Opera U.S.A. was put to a test on such a scale for three consecutive years."

### Reasons for Changed Policy

Many of us remember those Cleveland performances and their high professional quality very well. It may be wondered why the orchestra has not continued the symphony-opera policy. The principal reason, we believe, is the fact that the Metropolitan now visits Cleveland annually for a full week of performances during its spring tour, thus (in the view of orchestra officials, at least) making local performances superfluous. We doubt that this view is necessarily correct. It seems that a community as large and cosmopolitan as Cleveland could easily absorb more opera over the season than a short series by a visiting company concentrated in one week in the spring. Some light on this point from the present leadership of the Cleveland Orchestra would be of interest.

## On the front cover

Alicia Alonso, the first American ballerina to appear in the Soviet Union, recently completed the two-month trip that took her to Leningrad, Riga, Kiev, and Moscow. Her roles there included Giselle, for which she is justly renowned, and Odette-Odile in "Swan Lake", and in them she scored a great personal triumph.

Born in Cuba, she decided as a youngster she wanted to become a ballet dancer. When she was 15, she married a young athlete, whom she met in ballet school, and they came to New York to continue their training. Both became members of the then newly formed Ballet Theatre Company. She was appearing as a soloist when her career was interrupted in 1942 by incipient blindness. She had three eye operations and was bedridden for a year and a half, forbidden to move her head. "I danced with my fingers and after a while I could do any step with my hands," she says. She taught herself to dance Giselle in this way. In 1943 she returned to the Ballet Theatre and made her debut in this role.

Miss Alonso founded her own company in 1948, the Ballet Alicia Alonso, which has been granted an annual subsidy from the Cuban government. She was recently honored by Cuba with a special Alicia Alonso postage stamp, and she also holds the title of Dama, which is the highest honor Cuba bestows upon a civilian. Miss Alonso staged, directed, and danced in the first United States full-length production of "Coppelia" at the Greek Theatre in Los Angeles last summer. She appears frequently as guest artist with many companies and as soloist with symphony orchestras. Her current engagements include appearances with the Teatro Colon in Buenos Aires, with the New Orleans Symphony, and with the Ballet Guild in Washington, D. C. (Photograph by Maurice Seymour, Chicago.)



ALICIA  
ALONSO

MUSICAL AMERICA



## Vien Sign

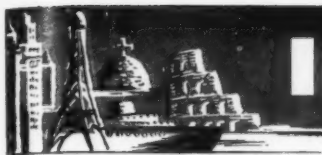
Vienna—can no longer forces that scene here. of importance of the worst significant could recognize music life, Herbert von activities between, and I guest conductor orchestra musician, develop a life. The Hitler music pul lacks tradition. The ceremony many years in which Vienna's school of music, talents of scenic many of the only guests are Italian come from houses. the great Kempe, Cluytens, as are the torius) (Wakhev Every new style and specific

### Unorigi

A new "Siegfried" this lack of the Wolfgang Jean M stage director Praetorius mise bet "light and production "Siegfried" to have. The fore reduced ing in th that one and the brightne stage. style, b tentions

The c Revisor saal. takes pl little R much a chandel tapestri the Aus tea and eras. tunately us forg

Merch



# International Report

## Viennese Musical Life Lacks Significant Local Leadership

Vienna—The musical life of Vienna can no longer draw on the original forces that once enlivened the music scene here. There are no composers of importance to compel the interest of the world. There is also a lack of significant conductors whom one could recognize as leaders of the local music life, and the only one of class, Herbert von Karajan, divides his activities between Vienna, Milan, Berlin, and London. The multitude of guest conductors at the opera and in orchestra concerts cannot replace this musician, the only one who could develop and form Vienna's musical life. The overturns of wartime and the Hitler era dispersed the cultivated music public, and the new society lacks tradition and experience to influence the taste of the city.

The center of Vienna's music for many years has been the opera house, in which all the artistic forces of Vienna's soil are comprised: the forces of music, of song and orchestra, the talents of histrionic art, of painting, of scenic design. Today, a great many of the Vienna Opera singers are only guests here; some of these guests are Italian singers of La Scala, others come from various German opera houses. The conductors are also to the greatest extent visitors (Rudolf Kempe, Dimitri Mitropoulos, Andre Cluytens, Josef Krips, Karl Boehm), as are the stage directors (Rott, Praetorius) and the scenic designers (Wakhevitch, Tsugouhara, Fujita). Every new production shows a new style and none can be regarded as specifically Viennese.

### Unoriginal "Siegfried"

A new production of Wagner's "Siegfried" was a typical example of this lack of originality. The singers of the main roles—Birgit Nilsson, Wolfgang Windgassen, Hans Hotter, Jean Madeira—were guests. The stage direction, in the hands of Emil Praetorius, was in its style a compromise between the Bayreuth style of "light and space" and a romanticized production, in which the fact that "Siegfried" is a "forest opera" seemed to have been completely forgotten. The forest in the second act was even reduced to a single branch. The lighting in the first act was so insufficient, that one could hardly see anything, and the third did not have the radiant brightness that should flow over the stage. Mr. Karajan conducted with style, but disregarded Wagner's intentions occasionally.

The other premiere, the opera "Der Revisor", was given at the Redoutensaal. Gogol's famous play, which takes place in the ignorant world of a little Russian village, did not feel very much at home under the Venetian chandeliers and between the Dutch tapestries of this precious hall, where the Austrian aristocracy used to drink tea and listen to Italian baroque operas. The music of Egk was unfortunately not amusing enough to make us forget that clash of atmospheres.

Audience response to the opera, conducted by Mr. Kempe and staged by Guenther Rennert, was very poor.

With Verdi's "Nabucco" the Vienna Volksoper, where this work had its first performance under the composer's direction, is having a great success. The opera public is starving for melodies, of which this opera has plenty in its arias and choruses. This premiere was followed by the operetta "Der Vizeadmiral", for which the director of the Volksoper Franz Salmhofer and its conductor Anton Paulik adapted music by Millöcker.

In the concert life the Vienna Philharmonic showed its virtuosity under various conductors (Mitropoulos, Hans Knappertsbusch, Cluytens, and Carl Schuricht). In the Konzerthausgesellschaft, Hans Swarowsky conducted a program of modern music, at which we heard Theodor Berger's interesting "Chronique symphonique", Wolfgang Fortner's piano piece "Mouvements" (brilliantly played by Jaques Klein), the symphony "Pallas Athene" by Ernst Krenek, and Hans Werner Henze's ballet music "Maratona di danza". The *Wunderkind* among the German conductors, Wolfgang Sawallisch, had great success at the Musikverein as a temperamental orchestra leader. My friend Moritz Rosenthal, whose wit was well known, would have probably called him a "Fortissimist".

Alfred Uhl's oratorio "Gilgamesch" attracted the attention of the concert world. This artistic work transforms the oldest known epic of mankind into an oratorio for nine solo voices, mixed and boy's choirs, orchestra, organ, and narrator. It is a composition of great skill and seriousness, and its descriptions, philosophical thoughts, and mythological language were received with great respect. The solidity of Uhl's music goes new ways in this work, and his spirit and ability are at all times impressive. —Max Graf

## Fischer-Dieskau In Berlin Falstaff

Berlin.—The little ship of the Municipal Opera in West Berlin sails at times against the wind and from the high mast of the third gallery a loud boo was shouted recently to the captain Carl Ebert.

And yet, Mr. Ebert succeeded even this season with a production in which all the components of a satisfying performance met harmoniously: Verdi's "Falstaff." The unexpected happened. Dietrich Fischer-Dieskau, the incomparable lieder singer, conquered the terrain of the elevated opera comique. He is ideal in his personification of Sir John—a superior actor, full of the role's anger, self-complacency, parody, and playful resignation.

Ebert's production surrounds him with a microcosm of jealous and smirking intrigue, and Caspar Neher's décors have brightness and style. Elfriede Troetschel (Alice), Nada Puttar (Mrs. Page), Sieglinde Wagner (Mrs. Quickly), Ernst Haefliger (Fenton), and Marcel Cordes (Ford) acted with grace and sang beautifully. Alberto Erede imbued the musical style with ease in good Italian tradition. A great evening.

Gluck's "Iphigenie auf Tauris," given earlier this season, had a well-tempered if slow-moving performance. Of the singers, only Hilde Zadek had the right dramatic style, but suffered from a slight indisposition. The other singers were Hermann Prey (Orest), Walter Geisler (Pylades), and Ursula Schirmacher (Priestess). Richard Kraus conducted.

### Vera Little as Carmen

The production of "Carmen" was received with some protest, mainly because of several inconsistencies in the dramatic realization. Vera Little, a young American Negro who sang the title role, is an established concert singer here. She has an expressive well-handled mezzo-soprano voice and is musical and intelligent, but her acting lacks stage experience and maturity. Sandor Konya was a dramatically spirited, vocally excellent Don José, and Elisabeth Gruemmer an overly mature, but vocally beautiful Micaëla. The young American Claude Heater, who substituted in the part of Escamillo, did not fully meet the requirements; his debut came a few years too early.

Ebert's production was a little too busy and restless. Theo Otto's décors

## American Artists at Brussels Fair

Despite appeals from artists all over the United States, Congress has approved only a limited amount of funds for sending American performers to the Brussels World Fair, which will be held from April 17 through September this year.

When the inadequacy of American cultural representation at the Fair first became known (in view of what other nations—particularly Soviet Russia—were doing), Jerome Hines, Metropolitan Opera bass, and Vladimir Rosing, operatic stage director, spearheaded public protests on the part of individuals, artist groups, performer unions, and other organizations.

Since then many artists and ensembles have volunteered to appear in the American pavilion at the Fair, through their own efforts or the support of civic-minded people and institutions.

The NBC Opera, for example, will mount the world premiere of Gian-Carlo Menotti's latest opera, "Maria Golovin", there on Aug. 20, with performances continuing through Aug. 31.

The Philadelphia Orchestra will give a few concerts in Brussels as part of its European tour in the late spring and early summer. The National Symphony, of Washington, D. C., has accepted an invitation to perform, provided the necessary funds (about \$60,000) can be raised. It will be the first trip of the orchestra to Europe and will probably include a tour of several other cities as well.

The orchestra of the Juilliard School of Music will go to Brussels to participate in an International Meeting of Youth Orchestras, sponsored by the Jeunesses Musicales as part of the Fair. The Seventh Army Symphony, composed of American servicemen stationed in Europe, jazz bands, and military bands will also appear.

Productions of the Rodgers and Hammerstein musical "Carousel" and of the Carlisle Floyd opera "Susannah" by companies from the New York City Center have been planned, and it is hoped that the American Ballet Theatre will dance there.

The list of soloists scheduled to appear includes Leontyne Price, Eleanor Steber, Blanche Thebom, Robert McFerrin, William Warfield, Byron Janis, Rosalyn Tureck, Leon Fleisher, John Browning, Berl Senofsky, Sylvia Marlowe, Ralph Kirkpatrick, Benny Goodman, Yehudi Menuhin, Isaac Stern, and George London.

Glee clubs from Yale University, Smith College, the University of Illinois and Knox College; the New York Woodwind Quintet; and the Juilliard String Quartet will appear.

All artists were recommended and approved by the Music Advisory Panel of the American Theatre and Academy. Jean Dalrymple is coordinator for the United States Performing Arts program at the Fair, and Howard S. Cullman is United States Commissioner General to the Fair.

Besides events taking place in the exhibition halls of the individual nations, the festival will offer major musical events in the permanent opera houses and theatres of Brussels. There will be opera companies from Vienna, Bayreuth, Yugoslavia, and Switzerland. Cities sending orchestras are Berlin, Moscow, Madrid, Prague, London, Dresden, Aix-la-Chapelle, Stuttgart, Bochum, Warsaw, Bucharest, and Sofia.

Ballet companies announced include the Royal Ballet of London, the Bolshoi Theatre Ballet of Moscow, the Ballet Espagnol Antonio, and the Moiseyev ensemble. Folk-dance groups from Europe, Africa, South America, and Asia will be seen in a special series. Famous theatrical companies and even the Moscow Circus are listed. A host of internationally known artists from many countries will appear as recitalists or as soloists with orchestra.

Belgian directors of the festival are Marcel Cuvelier, Maurice Huisman, and Paul Willems, in association with M. Rogatchewsky and M. de Ruyter.

## International Report

(Continued from page 5)

had strong realism. Tatjana Gsovsky whipped the life in Lillas Pastia's inn into Andalusian rock-and-roll, and gave the gypsy dance before the finale a temperamental can-can flavor. Heinz Wallberg, from the Bremen Opera House, was the excellent guest conductor.

The most important premiere at the East Berlin State Opera was Eugen Suchon's "Krutnjawa". This most successful work of the 49-year-old Slovak composer continues Leos Janacek's Slavonic verism. Love and death, guilt and atonement, are the motives of the plot which takes place in a peasant milieu. The music stems from folklore and naturalistic song, but is never conventional. Great arias, duets, and choruses dominate a slightly too massively treated orchestra. It was a good production, with good singers: Anne Schlemm, Margarethe Klose, and Erich Witte. Erich-Alexander Winds was the stage director, and the impulsive Hans Loewlein conducted. Suchon was at hand to acknowledge the warm applause.

Werner Egk's "Der Revisor" had a musically very secure performance, conducted with superiority by Franz Konwitschny. The main roles were sung by Gerhard Stolze, Heinrich Pflanzl, and Ingeborg Wenglor. Production (Werner Kelch) and scenic designs (Hainer Hills) emphasized the exaggerations with which Egk treats Gogol's text.

As far as conductors are concerned, the difficulties of Walter Felsenstein's Komischer Oper are similar to those of the Municipal Opera House. Harold Byrns, known from concerts and records, was the guest conductor of "The Abduction from the Sera-

glio." He gave the evening a clear, intellectually well-regulated profile. The stage direction and designs (Heinz Rueckert and Rudolf Heinrich) recalled the Orient of the world exhibition of 1860. Sonja Schoener, as Konstanze; Eva-Maria Baum, as Blonde; and Hermin Esser as Belmonde sang exquisitely.

The strongest impression next to "Falstaff" was Felsenstein's production of "The Tales of Hoffmann." Revised by Otto Maag and Hans Haug, Felsenstein went—as usual—to the roots of the work; he eliminated the recitatives of Guiraud, and inserted a romance from "Maitre Peronilla" into the first act. But all that, plus the



Luther's tavern in Walter Felsenstein's production of "The Tales of Hoffmann", at the Komische Oper in Berlin's Soviet sector

## Schoenberg Honored at Hamburg Anniversary

Hamburg, Germany.—Having won through seven years of aesthetic pioneering the loyalty of a very important audience, "Das Neue Werk" celebrated its 50th presentation with a matinee. Of all the programs submitted to the public by Hamburg's "Neutoener-Tribune", this was the most colorful and diversified, in spite of the fact that it consisted in its entirety of only one composer's works, those of Arnold Schoenberg.

Wilhelm Hilpert, general manager of the North-German Radio, welcomed guests from many parts of the world, especially Frau Gertrud Schoenberg, the widow of the composer, and Hans Rosbaud, the indefatigable expert in Schoenberg's music. He also thanked all the radio listeners, addressing them as the real supporters who made this promotion of modern music possible.

"Das Neue Werk" is a concert series, in which experimental and master works stand side by side. Taking heed of connections to other art forms—like the painting of Paul Klee and Franz Kafka's poetry—the organization demonstrates practically all the new possibilities in music from radio opera to electronic composition. Its director Herbert Huebner (from 1952 to 1958 in collaboration with Hermann Spitz) has tried these past seven years to follow many of the most modern composition trends, besides those stemming from the time of struggle for a new style. Thus, commissioned works of young contro-

versal composers were given their first performances, as were older ones, like Schoenberg's "Moses and Aron". There were experiments of questionable value, failures, but also discoveries. The concerts, which opened with explanations and talks by composers, scholars, and critics, and in which the best specialists of modern music participated, were recorded.

In the development of music during the past decade, Schoenberg has emerged as the creative spirit through whose constructive force the modern tendencies have been concentrated and developed. Acknowledging his constantly growing influence, it was therefore absolutely right to devote one of the two festival performances entirely to him.

### Half-Century of Works

The matinee embraced a working period of more than 50 years, ranging from early compositions à la Brahms, "Kabarettstuecke", Lieder, and chamber music, to a cantata written three years before his death.

Josef Rufer, custodian of Schoenberg's artistic estate, discovered an astounding number of original manuscripts in Los Angeles. He told us about bizarre and surprising notes—expressions of a decisive German music-nationalism—aperçus such as the almost pathetic statement that he would have loved to be taken for a better kind of Tchaikovsky, thou-

new translation, is of less importance compared to the demonic artistry of Felsenstein's mise-en-scène, in which every detail, every figure and gesture is freed from the conventional. All the media of a phenomenal stage technique were present and the theatre triumphed over all known versions of this opera, which was left unfinished by Offenbach and therefore always an object for experiments.

Melitta Muszely's impersonations of the three roles—Olympia, Antonia, and Giulietta—were vocally and dramatically extraordinary; Hanns Nocker sang the part of Hoffmann with a bright tenor voice; and chorus and orchestra were very responsive to the sensitive, yet powerful hand of the conductor, Vaclav Neumann. As strong as the impression of the evening was, the dramatic and visual aspects struck deeper than the musical ones.

—H. H. Stuckenschmidt

ably received. The fact that Schoenberg arranged waltzes of Johann Strauss for string quartet, piano and harmonium for the Viennese "Verein fuer musikalische Privatauffuehrungen" is as piquant as the list of participants in the first performance in 1921: First violin was played by Rudolf Kolisch, piano by Eduard Steuermann. Alban Berg sat at the harmonium, and the cellist was Anton von Webern. As a taste of these instrumentations we heard the "Lagunenwalzer".

Fragments by Schoenberg followed. An organ sonata, written in 1941, is a 12-tone work, related to the tonal organ variations. The spirit and technique of the instrument are very unevenly handled and the visionary force which marks Schoenberg's works in these American years can only be felt in two short passages. Also, the very short fragments of the cantata "Israel Exists Again", is only in its orchestral introduction comparable to works of the same epoch such as the "Survivor from Warsaw".

### "Jacob's Ladder" Fragment

In this section of the program only the last part was of real importance, a fragment of a fragment, namely, the beginning of the oratorio "The Jacob's Ladder". Without reaching the dramatic climax of "Moses and Aron", this music, which struggles for religious solutions, spans a wide range of expression. The score was written by Winfried Zillig after Schoenberg's sketches, but reduced to a smaller orchestration, which Schoenberg started to outline. That we heard only the beginning of the fragment, which has 700 bars (the dimensions of a classical symphony), is a pity.

Many artists participated in these performances. Hans Rosbaud, who led the choir and symphony orchestra of the North-German Radio with his accustomed sovereignty; the mezzo-soprano, Gisela Litz, who sang Lieder and chansons with grace and tenderness; Herbert Fiedler, who spoke the role of Gabriel with sonority and musical security; the Hamann Quartet; and Gerhard Gregor (piano and organ), Heinz Tordsen (piccolo), Adolf Scherbaum (trumpet), and Herbert Meyer (percussion), all were brilliant in their ensemble and solo tasks.

In our days, music—whenver it is legitimate—tries to approach a state of repose. Traditional elements, without which music two generations ago was unthinkable—like tonality and bars—are abandoned. This new music does away with the requisites of form which obstruct the path between tone substance and spirit. It invades hardly disclosed regions of sound and rhythm and follows laws which should set the enriched vocabulary of a new language into order.

### Three Premieres

In the orientation of the manifold personal styles, schools, and directions living together under the roof of modern music, "Das Neue Werk" has been most instrumental. The festive weekend, arranged to celebrate its 50th performance, ended with three premieres. The composers, representing modern schools in France, Italy, and Israel, are between 30 and 40 years of age, which today is considered young. In media of musical expression, as well as in spiritual premises, these three works are highly dissimilar. And yet, belonging to the stylistic picture of our day, they have certain characteristics in common: asymmetric melody and rhythm,

dissonant  
tion and  
ment, whic  
plan.

In "Imp  
coloratura  
cluding, b  
vibraphon  
sive instru  
a surprisi  
fin de sièc  
art forms  
tures" in  
whisperi  
lating sou  
stays con  
The voice  
matic lik  
highly exp  
intervals  
mastery  
sonority  
he stan  
"Herzgew  
bussy sty  
part with  
character  
of the m  
braphone  
able.

### Mathema

Roman  
oldest of  
Warsaw  
Koffler.  
from orig  
form he  
support.  
minute  
Prismes"  
tion in  
elements  
periods  
treatment  
mentary  
ship is  
work se  
Schilling  
tion to  
unified.

In thi  
testifies  
thought.  
of exp  
warmth  
These th  
tistically  
Hans W  
campag  
Pavese,  
instrum  
Mallarm  
breathin  
a natu  
struggle  
planned  
comple  
three p  
in mar  
(sung l  
(sung b  
formed  
13th ce  
surpris  
great r  
is cont  
eight n  
ferentia  
ous and  
The vo  
accomp  
percuss  
and we

### Rosba

Besi  
and H  
the ch  
interp  
came  
extrem  
audien

dissonant tone rows, tonal disassociation and a lack of thematic development, which is replaced by a structural plan.

In "Improvisations", two songs for coloratura and nine instruments (including, besides the harp, piano, and vibraphone, a great variety of percussive instruments) Pierre Boulez shows a surprising connection between the fin de siècle and the most progressive art forms. He talks of "free structures" in this charming mélange of whispering, ringing, trilling and oscillating sounds, in which serial order stays completely in the background. The voice part, at some times melismatic like an instrument, at others highly expressive, is conveyed in great intervals and vocal curves. Boulez's mastery in the disposition of sonority has grown; in this work he stands between Schoenberg's "Herzgewächse" and a restless Debussy style. Ilse Hollweg sang the part with perfect intonation and her characteristic bright tone. The work of the musicians, especially of the vibraphone-player Schuetze, was admirable.

#### Mathematical Support

Roman Haubenstock-Ramati, the oldest of the three, emerged from the Warsaw School of Malawsky and Koffler. His esthetic sense developed from oriental models; in his desire for form he searches for mathematical support. In a commentary to his seven-minute orchestral work "Chants et Prisms", he explains it as a construction in which previously determined elements are variously combined in periods of set time. Although the treatment of the orchestra is fragmentary and dispersed, his craftsmanship is astonishing. At points, this work seems like an application of Schillinger's mathematics of composition to material that cannot be so unified.

In this stylistic circle, Luigi Nono testifies to a humanitarian train of thought. He shows himself as a man of expression, subjective interest, warmth of life and joy in its beauty. These trends are remarkable and artistically very close to the works of Hans Werner Henze. "La terra e la campagna", after the book by Cesare Pavese, are songs for solo, choir, and instruments. They have nothing of Mallarmé's symbolism. There is breathing, free lyricism, expression of a nature-mythos, remembrances of struggle, blood and death. Of a cycle, planned in three movements, Nono completed only one. The first of the three poems by Pavese is for a chorus in many parts, whereas the second (sung by the tenors) and the third (sung by the rest of the choir) are performed simultaneously in the style of 13th century motets. The music is of surprising simplicity. Although of great rhythmic diversity, the score is continuously in two-four and four-eight meter. With all its artistic differentiation, this music is spontaneous and can not deny its Italian roots. The very characteristic instrumental accompaniment consists mainly of percussion; much vibraphone, bells and woodblocks.

#### Rosbaud Conducts

Besides the soloists Ilse Hollweg and Helmut Krebs, many singers of the chorus had solo parts. The whole interpretation, under Hans Rosbaud, came close to the ideal and had an extremely favorable reception by the audience. —H. H. Struckenschmidt

## Thomas, Hindemith Operas Given at La Scala

Milan. — Following Maria Callas' loss of voice in Rome, Anita Cerquetti's loss of memory in Palermo just before a performance of Bellini's "Il Pirata," and Boris Christoff's loss of dignity in Rome when he claimed that Franco Corelli tried to stick his sword in him during a rehearsal of "Don Carlo", we also had a show of temperament in Milan when conductor Gianandrea Gavazzeni lost his temper — he stopped the orchestra halfway through the Overture to "Mignon" because people in the auditorium were talking instead of listening attentively to the music. However, after Mr. Gavazzeni has started from the beginning again the performance went on without further disturbance, apart from murmurs of disapproval after Eugenia Ratti had sung very poorly Philine's aria "Je suis Titania".

Gianni Raimondi was an unconvincing Wilhelm, and apart from a few pleasantly sung mezza-voce phrases he gave the impression of complete indifference to what was going on around him.

#### Simionato's Superb Mignon

Undoubtedly, the performance was completely dependent on Giulietta Simionato's superb Mignon, which she sang with an unlimited quantity of beautiful vocal coloring and acted with sincerity and simplicity. It was amazing how Miss Simionato, who admits to being in her forties, managed to give the impression of being a 15-year-old girl.

Giuseppe Modesti was a very fine Lothario, with ample opportunity to show off to the full his lovely mellow bass voice. Even though the periods of Lila de Nobile's sets and costumes were not consistent throughout the opera, her flair for soft pastel colors resulted in a pleasing visual spectacle. The staging of Franco Zeffirelli was efficient but occasionally too fussy.

We had a series of interesting performances of Hindemith's "Mathis der Maler" (or "Mathis il Pittore" as it is called in Italy), conducted with understanding and style by Nino Sanzogno, who is the Scala's and, possibly, Italy's leading exponent of contemporary music. The well-prepared cast included Nicola Filacuridi, as the Cardinal; Roland Panerai, as Mathis; Francesco Albanese, as Wolfgang; Ferrando Ferrari, as Hans Schwalb; Cesy Brogini, as Ursula; Aureliana Beltrami, as Regina; and Gabriella Carturan, as the Countess. However, they obviously had difficulties with Hindemith's high, unvoiced tessitura.

The staging by Adolf Rott was effective, as were the costumes and sets,

some of which were film projections, by Robert Kautsky.

The revival of the ballet "Cinderella" to the music of Prokofiev starred a former member of the Scala Ballet School, Carla Fracci in the name role. As a rule the Scala has called in foreign dancers of note to perform such important parts, but in this instance the faith of the Theatre Direction in one of their own artists was more than justified. Miss Fracci gave a most moving and artistically perfect characterization of Cinderella, and even though she does not possess an outstanding technique, she has that particular personal quality and charm that makes a true artist. Joyce Graeme and Brenda Hamlyn were the ugly sisters and Giulio Perugini the Prince. Luciano Rosada again proved himself to be a young conductor with enormous promise, giving a most colorful and exciting reading of the score.

Antonino Votto conducted the performances of "Adriana Lecouvreur" with vitality and maintained throughout a careful balance between stage and orchestra. Clara Petrella was a historically convincing Adriana, and while she sang very beautifully in the lower and central parts of her voice, some of the top notes had a slight wobble. Giuseppe di Stefano was an elegant Maurizio and sang with warmth and feeling. I personally preferred the second Maurizio, Nicola Filacuridi, who gave a stronger characterization.

#### Bastianini as Michonnet

The Michonnet was Ettore Bastianini, playing this role for the first time, vocally perfect as usual but not as yet in the part emotionally. Here again, the second Michonnet, Giulio Fioravanti was visually excellent, vocally average. The versatile Giulietta Simionato was the haughty Principessa di Bouillon, as usual in top form. The two Principi di Bouillon were Franco Calabrese and Carlo Badioli, with the last-mentioned artist proving that he should be doing much more important roles.

The January offering at the Piccola Scala was Rossini's "Conte Ory", conducted by Nino Sanzogno and staged by Orazio Costa. The very fine cast included Gianni Oncina, as the Count; Graziella Sciutti, as the Countess; Rolando Panerai, as Roberto; and an outstanding newcomer to the Scala, the young Spanish mezzo-soprano Teresa Berganza, who scored a personal success as the Page. Mr. Oncina was suffering from an attack of influenza during the period that this work was being performed and

was slightly handicapped in the high register. Although she has a small voice, Miss Sciutti again showed herself to be a valuable member of any opera company.

As usual the regular operagoers in Milan went down to nearby Como during February to see the fine performances put on annually at the Teatro Sociale by manager Luzzani in co-operation with artist representative Ansaloni. The season opened with "La Traviata", sung by Renata Scotti; Alfredo Kraus, as Alfredo; and Giulio Fioravanti, as the elder Germont. Miss Scotti is a young soprano with vocal facility, good tonal quality and temperament, who made a memorable Violetta. Mr. Kraus has a small voice but knows how to sing well, as is also the case with Mr. Fioravanti. The conductor was Angelo Questa.

#### "Chenier" Led by Gerelli

The high point of the "Andrea Chenier" performances was the thrilling Gerard of Ettore Bastianini. Umberto Borso, as Chenier, showed off his splendid high notes, but the middle register was nearly always slightly flat in pitch. The Maddalena of Luisa Malagrida was undistinguished. Ennio Gerelli conducted. He is Italy's leading interpreter of Vivaldi, Carissimi and Monteverdi, and that may be the reason why he only got rather a thin sound out of the orchestra.

A program of three one-act operas included "Gianni Schicchi", "La Guerra" by Renzo Rossellini, and "Il Maestro di Cappella" by Cimarosa, conducted magnificently by Argeo Quadri, who successfully created the different moods required by each of these three very diverse works. The casts included Renato Capecchi, Gianna Pederzini and Nicola Tagger.

However, the *pièce de résistance* of the season was "La Cenerentola" by Rossini, with Miss Simionato in the name part.

—Peter Dragadze

## Naples Revives La Rondine

Naples, Italy.—This year marks the centenary of Puccini's birth. To celebrate the occasion, the Teatro San Carlo revived "La Rondine", the least-performed opera written by Puccini in his mature years. Originally commissioned as an operetta by some Viennese music publishers, "La Rondine" was eventually composed as a straight opera.

The Neapolitan revival was a success with both public and critics and proved that even second-rate Puccini is far from being bad opera. The work betrays its operetta origins; there is ample musical testimony to Puccini's admiration for Lehar in the dreamy waltz rhythms that recur constantly in the score. But the waltzes are tinged with typical Puccinian melancholy. And Magda, the heroine, is much more closely related to Mimi than she is to the Merry Widow.

In addition to the waltzes, the score contains several pleasant arias (notably two for Magda in Act I), and though the music never soars to great heights, it never lapses into bad taste or boredom. Well-staged, and with young singers in the two leading roles, the work can be appealing and touching.

Though Rosanna Carteri, who sang the role of Magda in Naples, is a young singer, she is also a performer of considerable experience. Her voice

"Cinderella" at Como. From the left: Elda Ribetti, Argeo Quadri, Giulietta Simionato, Col. John R. Nygaard, and Anna Maria Canali. Col. Nygaard is the husband of Miss Canali



G. Beretta-Como

## International Report

(Continued from page 7)

is a little hard, but she uses it with great skill; and she is a beautiful, moving actress. Her partner was the young tenor Giuseppe Gismondo, who has a fresh, sweet voice, and a likeable stage personality. Though not yet a refined artist, he shows great promise, and was particularly satisfying as Ruggero. The smaller roles were also satisfactorily sung, especially those of Magda's protector (Giuseppe Valdengo) and Prunier (Gino Sinimberghi). The conductor was Vincenzo Bellezza, who led the orchestra with

vigor if not subtlety. The resident designer, C. M. Cristini produced colorful sets. There was a charming revival of "Madama Butterfly" with Renata Scotto in the title role. Miss Scotto, who sang with great success in London last spring and in the last Edinburgh Festival, is just beginning to make a place for herself in Italian opera houses; she has a great deal of charm and is a good musician. Her engaging Butterfly was matched by a heart-felt Pinkerton from Mr. Gismondo and a dignified Sharpless from Mr. Valdengo. —William Weaver

## Sagan Ballet Seen in Paris; Lamoureux Series Flourishes

Paris.—A great many things, both good and bad, have already been written about Françoise Sagan's ballet, "Le Rendez-vous manqué" ("The Broken Date"). The French critics almost unanimously disliked it. No producer would have dared to spin out this ballet to its full-evening length without the snob appeal of the combined names of Miss Sagan, the author, and Bernard Buffet, the designer. And Michel Magne's music does not appear to have one original bar.

The fact remains that this ballet is vastly entertaining for long stretches and leaves behind a strong impression of good as well as mediocre attributes. With the exception of some rather banal divertissements in the first scene, Albert Sarfati's production is brilliantly managed, and the presentation, with the help of the hypochondriacal but very smart décors of Buffet, is highly original.

The choreography was realized by a carefully selected company, with three exceptionally good dancers to carry the principal roles. In addition to the attraction of Toni Lander and Vladimir Skouratoff as the young lovers, there was a bewitching newcomer who makes an uncommonly attractive "vamp"—Noëlle Adam, fair, flexible and black-stockinged, who wriggled her way to fame through the rock 'n' roll surprise-party sequence and the seduction scene in the bathroom—the latter shocking critics and public at the ballet's first performance in Monte Carlo. This episode is a brilliantly timed pas de deux devised by Don Lurio, who is responsible for the whole rock 'n' roll sequence.

### Taras' Contributions

John Taras has created the attractive choreography for the romantic sequences—flashbacks of the meeting and love scene between the boy and the young married woman for whom he waits throughout the ballet. The dénouement, when he takes poison just before she arrives late, is effective, but melodramatic and overly familiar.

"The Broken Date" will be brought to New York by the theatrical producer Gilbert Miller. It will open in New York on May 19, after a short engagement in Philadelphia.—Ed.]

It is now a year since Igor Markevitch took over the direction of the Lamoureux Orchestra. Since then this orchestra has rapidly become one of the best in Paris. Mr. Markevitch has imbued the orchestra with en-

thusiasm and a sense of discipline, and its concerts at the Salle Pleyel has unquestionably become the most interesting of the four series (Conservatoire, Colonne, Pasdeloup, and Lamoureux) that are given at the same hour on Sunday afternoons.

Most of these programs are inclined to be conservative and rather dull, but the Lamoureux Association has enlivened its series by striking a nice balance between contemporary or little-known music and more popular works, presented by an impressive list of guest conductors and artists.

Mr. Markevitch himself conducted a program composed of Mozart's "Haffner" Symphony; Chausson's "Poème", beautifully played by the gifted young French violinist Annie Jodry; the Rimsky-Korsakoff "Russian Easter" Overture; and the second act of Glinka's "A Life for the Czar", in a brilliant performance with choirs and soloists of the Belgrade Opera.

Jean Fournet conducted the Lamoureux Orchestra in a moving interpretation of Poulenc's "Stabat Mater", assisted by Jacqueline Brumaire, soprano, and the Choral of the University of Paris.

The ensemble has been the first to invite a Soviet conductor to appear in a Paris concert. Konstantin Ivanov, principal conductor of the Moscow Philharmonic, displayed masterly control and technique, as well as a fine

Noëlle Adam and Vladimir Skouratoff dance against Buffet's backdrop in the bathroom sequence of Sagan's ballet "Le rendez-vous manqué"



## Merriman Soloist With Concertgebouw

Amsterdam, Holland.—Nan Merriman scored a great success in appearances with the Concertgebouw Orchestra under Eduard van Beinum's leadership. Highly acclaimed by the local press, *Het Vrije Volk* wrote: "It is a good thing that Nan Merriman did not live four centuries ago in the time of the witch trials. Anybody that can sing so enchantingly, is so intelligent and artistic, and has so many other positive qualities, will not be persecuted for that in our day—fortunately . . . [Her] voice is fascinating in its beauty of tone and in its power . . ." *Het Parool* called her performance of an aria from Gluck's "Orfeo" . . . a high point, that in itself was full compensation



Nan Merriman

for a trip to the Concertgebouw through rain and wind . . . Nan Merriman is a great artist!"

feeling for rhythm and line in performances of Prokofiev's Seventh Symphony, Tchaikovsky's Fifth Symphony, and a Khachaturian ballet suite.

Under the more reserved Mexican conductor, Luis Herrera de la Fuente, the Lamoureux Orchestra played a Sinfonia in B flat by J. C. Bach; Revueltas' "Redes"; Schoenberg's "A Survivor from Warsaw", with Jean-Louis Barrault as recitant; and Shostakovich's Fifth Symphony.

Another outstanding conductor was Ferenc Fricsay. He led Beethoven's "Eroica" Symphony in a performance that bore comparison with some of the great ones of the past.

—Christina Thoresby

## Israel Philharmonic Plans Celebration

Tel Aviv, Israel.—The schedule of musical events for Israel's tenth-anniversary year has been completed. The Israel Philharmonic's participation in the celebrations will start on March 15 in Tel Aviv, with Carlo Giulini leading La Scala singers in a concert version of "The Barber of Seville".

On April 15, members of the Covent Garden Opera will sing in Beethoven's Ninth Symphony with the orchestra under Rafael Kubelik. After this opening concert at the new Mann Auditorium, eight performances of the work will be given throughout Israel.

In May, Izler Solomon will conduct the orchestra, with Nathan Milstein as soloist. Mr. Solomon will also conduct a week of Israeli music beginning on June 10. Georg Solti will be the conductor from May 20 to June 10, with Claudio Arrau as soloist, and from June 17 to 25, Eytan Lustig will lead Haydn's "Creation".

From June 25 to the end of July, Dimitri Mitropoulos is scheduled to conduct a symphonic program, with Richard Tucker, tenor, and David Bar-Ilan, pianist, as soloists, and a concert version of "Tosca", with Mr. Tucker, Cesare Bardelli,

Lawrence Davidson, and Hild Zadek in leading roles.

The orchestra's fall season, which begins on Sept. 25, will have George Solti, Alfred Wallenstein, Georg Solti, and Carlo Giulini as conductors. Soloists will include Artur Schnabel, Zino Francescatti, Matti-wilda Dobbs, and Glenn Gould. Guest artists already scheduled for early 1959 are Yehudi Menuhin, Isaac Stern, Michael Rabin, Hilde Gueden, Luboshutz, and Nemenoff, George London, Dancers of the Royal Danish Ballet, and the conductors Thomas Schippers, George Singer, Eugene Ormandy, and Charles Munch.

On June 17, 1959, the Israel Philharmonic will start a European tour. A nationwide concert tour to the United States is planned for the following fall.

## Four-Week Music Festival at Stratford

Stratford, Ont.—The program for the Stratford Shakespearean Festival's four-week music season, which starts July 22, will range from 16th-century music to contemporary jazz. A special feature will be John Gay's "The Beggar's Opera". Marcel Marceau returns with his company to give three performances. New attractions are the New York Pro Musica, Noah Greenberg conducting, and a series of folk-music programs by Jacques Labrecque, Emma Caslor, Marais and Miranda, and Richard Dyer-Bennet.

## Teatro Colon Plans Jubilee Concerts

Buenos Aires, Argentina.—With the resignation of most of the board members, Orlando Tarrío is in charge of the Teatro Colón preparations for its Golden Jubilee. Herva Nelli, Nan Merriman, Anton Dermota, and Norman Scott have been engaged as soloists for performances of Beethoven's Ninth Symphony on April 1 and 5. Pierre Monteux will conduct several concerts, and ballet performances are planned.

## Steinberg Accepts London Post

While retaining his post as conductor of the Pittsburgh Symphony, William Steinberg has accepted a similar assignment with the London Philharmonic. He will conduct 12 concerts there in three periods of four weeks each.

By RAFAEL KAMMERER



## Moura Lympany: Artist of Wide Interests

AN admiring critic once wrote that Moura Lympany possessed "the beauty of Venus and the power of Mars", a statement that the attractive Cornish-born pianist modestly insists is a "flattering exaggeration".

"Goodness!" she exclaimed with a merry musical laugh after hearing the quotation, "If I ever had the beauty of Venus, it must have been long ago, and as for the power of Mars, I wish I had it".

Modesty aside, Miss Lympany, with her fair complexion, reddish-brown hair and hazel eyes, is blessed with the physical attributes that have made British beauties famous for ages.

Although she is an international celebrity whose travels as pianist have taken her to the principal cities of five continents, Miss Lympany is decidedly a homebody who is happily married and devoted to

her American husband, Bennet Korn, vice-president of Dumont Television. Friendly and sociable, she loves people and likes to give large parties at which she successfully mixes ballet dancers, musicians, film stars, authors, painters, business executives, industrialists, and diplomats. Among her friends, she is known as a brilliant conversationalist and wit as well as a charming hostess.

Unlike most musicians, Miss Lympany, despite the heavy demands on time and energy that the practice of an art entails, finds leisure to cultivate a number of hobbies. She is a collector of antiques and old piano recordings. Since cooking is also one of her specialties, she owns a huge collection of rare cookbooks and unusual recipes. Now that she has recently acquired the long-dreamed-of house in the country—a week-end retreat

on Long Island—the pianist finds herself engrossed in seed catalogs. When far from home, her seedlings are apt to be her chief worry. But with all her diversified interests—she is an avid reader, too—Miss Lympany, when not on tour, never lets a day slip by without four hours of piano practice.

### Practices Four Hours a Day

"Four hours of daily concentrated practice, broken up into one or two-hour periods, is, I believe, sufficient", she told me, gracefully pouring coffee into dainty china cups, as we chatted in the tastefully furnished music room of her spacious apartment on upper Manhattan's East Side.

"Forcing the mind and muscles only results in fatigue. This was forcefully brought home to me in 1938 when I was a contestant in the First Ysaye Pianoforte Competition at Brussels. As I recall, there were 78 pianists from 29 countries competing. Emil Gilels, as you know, won the first prize, and I, to my great surprise—it really was a surprise because I didn't think I had the ghost of a chance of winning—the second. Now the point I want to make is this, that while most of the contestants slaved away morning, noon, and night, Gilels and I practiced our four hours a day, lived our normal lives, and we relaxed in the evenings. At these small evening gatherings of friendly contestants, Gilels would entertain us by playing dance music in his own inimitable way. When the time came for us to play for the judges, we were more relaxed, less keyed up, and not as worn out as some of the other contestants. That might well have been a key factor in unlocking the prize-winning doors for us.

"What did I play? The Liszt E flat Concerto.

"To get back to the four-hour practice—I have followed that regime since my teens. Mathilde Verne, with whom I studied in those days, taught me to practice an hour at a time. I had what might be called a natural technique for the piano. She made me do exercises that fortified by natural facility. I still follow her principles and advice. As for the rest, you can find in Chopin all the studies you need."

### "Do You Like Cats?"

At this point in the interview, a loud wailing emanated from an adjoining room. Miss Lympany, startled for the moment but quick to regain her composure, turned to me and whispered half apologetically "Do you like cats?" When I assured her that I did, she dashed out of the room saying "That's Suki, she wants to meet you". Presently, Suki, a green-eyed silken-haired Siamese, ambled in leisurely, followed by her mistress. After giving me the once over—even condescending to sit in my lap for a moment—she found a comfortable spot on the floor at her mistress' feet.

"I must tell you about Suki", Miss Lympany continued. "She is the latest addition to our family. I played a recital recently in Southampton, L. I., and, as I had a few hours to wait before returning, a friend suggested that we visit the Animal Shelter. Well, as you see, I fell in love with Suki, and here she is. I brought home a little dog, too, but he was a 'nipper' so back he went! Suki loves to watch me practice, but when I sit on the couch and listen to a piano recording, she becomes hopelessly bewildered. Poor thing, she hasn't figured out yet how a piano can play itself".

Mention of the phonograph brought us around to the topic of modern recording techniques versus the old. Miss Lympany, who is never more flattered than when people take her for a native American, is all for taking advantage of ingenious modern inventions, whether or not it involves splicing.

### For New Recording Techniques

"Why shouldn't we avail ourselves of modern techniques to make our recordings as perfect as we can?" she wanted to know. "No, I do not believe that splicing a tape—that is taking a few measures from one and adding it to another so an improvement can be made—necessarily robs the performance of its spontaneity. You might have to make five or six tapes before you get any spontaneity to begin with. On the other hand, it frequently turns out that the first take is the best.

"If you have made a few slips in the one chosen I see no harm in correcting them from another. After all, this whole mania—if you want to call it that—or this demand  
(Continued on page 10)

Moura Lympany with Sir Pierson Dixon, British delegate to the United Nations (left), Lady Dixon, and Bennet H. Korn, Miss Lympany's husband, following her last Carnegie Hall recital



Whitstone Photo

## Artist of Wide Interests

(Continued from page 9)

for absolute perfection is something that was fostered here in the United States. This is the country that is a stickler for note perfection. I used to play quite happily in Europe and never worried about wrong notes. Even Rachmaninoff, I understand, revised his whole style of playing when he came here."

Rachmaninoff, both as pianist and composer, remains one of her idols. She has recorded a great many of his works including all the preludes. "I am," she proudly admits, "a Rachmaninoff 'specialist'." I shall play his first and third Concertos on my forthcoming European tour". Rachmaninoff is not, however, the only Russian composer for whom she has a flair. She might more appropriately be considered a "Russian specialist", since she is equally at home in the works of Prokofiev, Khachaturian, and Kabalevsky as well as the older school of Mussorgsky.

### Eclectic Tastes

She has recently recorded the Prokofiev First and Rachmaninoff First Concertos for HMV. She gave the premiere of the Khachaturian Concerto in London, Paris, Brussels and Milan. She has also introduced, in Europe and the United States, the concertos of English composers Alan Rawsthorne, Richard Arnell, and John Ireland. In the main, her tastes in music are eclectic enough to embrace the old as well as the new in piano music.

While Miss Lympny admires and respects the playing of great pianists of the past, as she hears them in old recordings, she is firmly convinced that the pianists of today are, on the whole, more versatile. "They have to be," she says, "since you no longer can get by with one or two programs at your finger tips. Musicians, too, must be rounded persons."

A child prodigy at 12, Miss Lympny was fortunately spared the exploitation that has ruined so many *Wunderkinder*. She displayed a passion for the piano at the age of three. At eight, and long thereafter, Bach was her favorite composer. Although her mother gave her the first instructions, her real lessons began at the age of seven, when she was sent to a convent school in Belgium.

### Royal Invitation

"I owe a lot to the nuns there. They allowed me to work three hours a day at my music. Once I was invited to play for the Queen, but the nuns wouldn't let me. Do you know why? They thought it might turn by head!"

It wasn't long, however, before little Moura was placed in Jules Debefve's class for advanced students at the Liège Conservatory. At 12, she made her debut under Basil Cameron, in Harrogate, England, as soloist in the Mendelssohn G minor Concerto. Winning one prize

after another, she finally entered the Royal Academy of Music in London on the Ada Lewis Scholarship Award, and later she had a year of study with Paul Weingarten in Vienna.

Returning to London, she resumed her studies with Mathilde Verne. Both Mathilde and her more celebrated sister, the pianist Adele Verne, were pupils of Clara Schumann. Thus, while Miss Lympny's art represents the best in contemporary pianism, it is solidly grounded in the past. Nor is it surprising that she is often hailed as another Teresa Carreno. By all accounts, the handsome and brilliant South American pianist had that same eye- as well as ear-appeal that critics seldom fail to note in their appraisals of the English pianist. After Miss Verne's death, Miss Lympny became a pupil of Tobias Matthay.

"Uncle Tobs, as he was affectionately known to his pupils, was not particularly interested in technique as you might gather from reading his books. He did, however teach me how to play octaves—a weak spot in my technical equipment. He had a way of making piano playing seem easy, and he was a wonderful psychologist. His criticisms were always positive and constructive, never negative.

## New York Philharmonic Makes Radical Policy Changes

The New York Philharmonic will make radical changes in its policy during the 1958-59 season. Its traditional Thursday night-Friday afternoon series will be given on Friday afternoon and Saturday night.

Thursday nights will be devoted to "Previews" of the Friday-Saturday series. In these concerts, the players and conductors will be informally dressed, the conductor will be free to stop the performances for correction or for illustration of a point to the audience, and he will introduce the music with commentary. These concerts will be available on a subscription basis at regular prices.

The Sunday afternoon series will continue as before, with programs that may or may not be identical with those played on Thursday, Friday, and Saturday. The series of three special concerts at popular prices conducted by Andre Kostelanetz will be played on Sunday instead of Saturday evenings.

The New York season has been increased to extend over a 30-week period, from Oct. 2 to May 3, and will bring the total number of concerts to 120, exclusive of young people's and special programs.

### More Rehearsal Time

These changes were announced by Leonard Bernstein, who will be the new musical director next season. He said the Previews were devised to give the orchestra more rehearsal time, with fewer program changes.

Mr. Bernstein further stated that the programs next season would follow a definite pattern. In his four periods as conductor (a total of 18 weeks), he will trace the growth of

"One could never be downhearted with him. He always made you feel there was nothing you couldn't do. Little suggestions such as 'you played that with the front of your head, now play it with the back of your head' conveyed worlds of meaning. He could tell you in a phrase what it took him a whole book to explain."

### Sixty Concerts a Year

It was "Uncle Tobs" who urged Miss Lympny to enter the Concours Ysaye in 1938, and each year since then she has played an average of 60 concerts winning new laurels with each appearance.

As a child Miss Lympny also studied the violin, an instrument for which she had neither aptitude nor liking. "Mother insisted that I take up the violin because she believed I would have a better chance of earning a living as a violinist. Much as I loved practicing the piano, I detested playing the violin. Anyway, I got more fun out of playing the piano accompaniments to my violin pieces than I did out of the solo parts."

And so, with characteristic good-humored frankness the pianist dismissed her half-hearted attempts at violin playing. Queried as to whether or not she did any teaching, the pianist replied with equal frankness: "No. In the first place I intuitively do things that I would be at a loss to explain, and secondly

American music: its first serious composers, music of the 1920s, music of the 1930s, and composers who have matured since World War II. This survey will be embedded in well-rounded programs offering other works as well; and the end of the season will stress the music of Handel, since 1959 marks the bicentenary of his death.

### Four Guest Conductors

To supplement the emphasis on American music, the four guest conductors will stress in their programs contemporary and standard works of other nations: Herbert von Karajan (two weeks), Germany; Thomas Schippers (two weeks), Scandinavia; Sir John Barbirolli (four weeks), England; and Dimitri Mitropoulos (four weeks), France.

The Philharmonic's tour of Latin America this spring has been extended to eight weeks, instead of the originally planned four to six weeks. The tour, under ANTA sponsorship, will start April 29, with a concert in Panama City and end on June 22—two days prior to the opening concert at Lewisohn Stadium in New York. The present tour calls for 44 concerts in some 30 cities. Mr. Bernstein and Mr. Mitropoulos will conduct.

The orchestra has chosen Robert Saudek Associates, Inc., to plan and produce, subject to getting sponsorship, a television series of four to six concerts next season. These will probably consist of performances with comments by the conductor, Mr. Bernstein. Saudek Associates has produced the Omnibus TV series, on which Mr. Bernstein has made several appearances as a musical analyst.

I don't have the patience."

Two years ago, as the first non-Russian pianist to visit that country since the war, Miss Lympny toured the Soviet Union. She found audiences there "wonderfully enthusiastic". In one Moscow recital she had to play nine encores. "They just sat there and waited for more," she said. That Russian trip resulted in her only appearance to date on her husband's television network, when she was interviewed by Mike Wallace.

### Pointed Questions

"Mr. Wallace asked me a lot of pointed questions about Russia which I couldn't answer and some funny ones like whether or not Russian women wear girdles. After all, I was there but a short time and had little chance to meet people. Airports, railroad stations, hotels, and concert halls are about all that I see on my concert tours. Besides, I am too busy practicing for the next concert."

Miss Lympny's current commitments include a transcontinental tour of the United States, and appearances in Honolulu, the British Isles, and on the Continent. After which, time and weather permitting, there is the beckoning garden awaiting her return.

## Barzin Leaves Two Conducting Posts

Leon Barzin, musical director of the New York City Ballet and conductor of the National Orchestral Association, has announced his resignation from both posts effective at the end of the current season.

Mr. Barzin and his wife expect to leave for Paris in July, where he plans to work as a private citizen in the field of international cultural relations.

John Barnett, associate conductor of the Los Angeles Philharmonic, has been named to succeed Mr. Barzin as conductor of the National Orchestral Association.

## Forstat To Conduct In Europe and Israel

Milton Forstat, conductor of the Westchester (N. Y.) Symphony and cellist of the New York Philharmonic, has announced his resignation from both posts to fulfill conducting assignments in Europe and Israel. Mr. Forstat has been conductor of the Westchester orchestra for 13 years and has been associated with the New York Philharmonic for 20 years. Among the European countries in which Mr. Forstat will be heard are Italy, France, and Holland.

Robert Mandell, assistant to Leonard Bernstein on the televised young people's concerts of the New York Philharmonic, has been appointed Mr. Forstat's successor. Mr. Mandell also conducts the York (Pa.) Symphony and the Philadelphia Little Symphony.

## Rodzinski Engaged By Chicago Opera

Chicago.—Artur Rodzinski, former conductor of the Chicago Symphony, will conduct two productions of the Chicago Lyric Opera during the 1958 fall season. Also engaged by the company were Tullio Serafin, conductor, and Tito Gobbi, baritone.



# Mephisto's Musings

## Undaunted Amish

Pianist Grant Johannesen, scheduled for a concert in Lancaster, Pa., the night of the big snowfall a few weeks ago, sat in his hotel room that afternoon, as the snow piled up foot by foot, listening to radio reports of this dance and that meeting being canceled because of the storm, but heard not a word about his concert. He envisioned a performance without anybody, including himself, present. But he had reckoned without the Amish. (Lancaster is a center of the Amish sect in Pennsylvania.) Battling his way to the concert hall, he found an audience of over 500 overwhelmingly dominated by the Amish, in long beards and severe black costumes, their customary horses and cutters neatly lined up at the entrance, and serenely unaware that most of motorized eastern United States that night was completely immobilized.

## Thrice Dead

Walter Cassel met death doughtily three times in as many consecutive performances at the Metropolitan Opera on Feb. 28 and March 1, and came through with flying vocal colors. The American baritone, who made his debut with the company in 1942, established an impressive record of vitality and endurance, to which the Metropolitan paid tribute in announcing his third appearance, as Jochanaan in Strauss's "Salome", on the evening of March 1, replacing Mack Harrell, who was indisposed.

It all began on Friday evening, when Mr. Cassel appeared as Scarpia in Puccini's "Tosca" and was duly stabbed by the heroine near the end of Act II. The following afternoon, as Kurvenal, in Wagner's "Tristan und Isolde", Mr. Cassel fell under the swords of King Marke's followers in his tragically pointless defense of Tristan's castle. Only a few hours later, as Jochanaan, he lost his head under the sword of Herod's executioner. To sing three such supremely exacting roles within 24 hours is no joking matter, in reality, and Mr. Cassel deserved every bit of the praise he received for his courage and skill.

## Memos:

From my San Francisco minion: "I can't resist pointing out that among the 'very few individuals combining deep interest in classical music and a high degree of

boxing skill" (see Jan. 1 issue, Rory Calhoun item) is bass-baritone Carl Palangi. Palangi was a champion amateur boxer in Cleveland before starting his vocal career and still is an active weight-lifter (for his own benefit and perchance for handling hefty operatic sopranos when necessary) and works out in gyms at every opportunity on tour."

From my 39th and Broadway sleuth: "All of the Metropolitan's 'Otello' scenery bears the carefully

stenciled identification, 'Othello'."

From my Callas crank: "In a recent television interview, Hy Gardner elicited from Maria Callas that she was indeed an intelligence agent for the British Government in Greece during the strife with the communists. This probably was as close as any soprano ever gets to playing Cavaradossi to her own Tosca."

And in the London Daily Telegraph and Morning Post I ran

across the following item:

When Alex Faulkner in New York introduced Ivor Newton to Gene Tunney, who retired as the undefeated world heavyweight boxing champion in 1928 and is now a successful business man, they found they had a good deal in common.

Tunney became a friend of Bernard Shaw. Besides literature, he is a devotee of opera.

(Continued on page 12)



**Rosa Erhardt, 16, Viennese Soprano**  
**Endorsed by Wagner & Mendelssohn**  
**Draws 30 Thalers at Dresden Recital**

**Audience of 30 includes Princess Amalia**

The date of the above recital was around Nov. 25, 1843, and the place was the ballroom of the Poland House, Dresden, Germany. A copy of the subscription blank circulated to get business for Miss Erhardt recently came into the collection of F. C. Schang, because it has an endorsement on it written in longhand by Richard Wagner, at that time a director of the Dresden Opera House.

It is reproduced above to show, in the words of Mr. Schang, "that giving a recital is historically a tough affair from the standpoint of drawing a house".

The inscription written by Wagner has been translated as follows:

In accordance with the desire of Miss Erhardt, I would like to add to this invitation a special recommendation consisting of many testimonials or artists and connoisseurs of the first rank, among them General Musical Director Mendelssohn-Bartholdy regarding the excellent talent of this lady. It can therefore be definitely assumed that this lady would provide a most enjoyable evening for the Dresden audience.

(signed) Richard Wagner

In spite of this endorsement by Wagner and the oblique approval of Mendelssohn, the subscription blank on the rear shows that only 30 people showed up, the principal sponsor being Princess Amalia, who bought six seats.

A house grossing 30 thalers does not seem to be a great one, but in terms of purchasing power of those days, it compares in fee with the earnings of a young soprano of today. Using eggs as the medium of comparison, an egg in 1843 cost one pfennig, and 30 thalers represents 90 marks, or 9,000 eggs. This is 750 dozen, which at current prices of 80c a dozen would total \$600.

This would set the value of the thaler at \$20 in purchasing power, considered high by antiquaries, although they admit it was more than \$10.

Wagner was 30 years old at the time he wrote this item, but still he had already composed "Rienzi" and "The Flying Dutchman" and had started work on "Tannhäuser". Mr. Schang states that a young soprano with a similar endorsement by, for instance, Leonard Bernstein, with the oblique concurrence of, for instance, Rudolf Bing, could in his opinion get a very fair tour at \$600.

Namen der verehrten Subskribenten		
Prinzessin Amalia	6	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	2	
Prinzessin Wilhelmine	2	
Prinzessin Alexandrine	3	
Prinzessin Marie	3	
Prinzessin Sophie	3	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	
Prinzessin Luise	1	
Prinzessin Charlotte	1	
Prinzessin Wilhelmine	1	
Prinzessin Alexandrine	1	
Prinzessin Marie	1	
Prinzessin Sophie	1	

(Continued from page 11)

He recalled that the only "fan" letter he ever wrote was to Kirsten Flagstad after hearing her sing in New York. On learning this Mr. Newton, who was once her accompanist, promptly offered to obtain an autographed photograph for him.

"It is seldom," Gene Tunney wrote, "that a boxer and a pianist can find anything of common interest, in spite of their both working with their hands".

Mr. Tunney should be equally interested in Joan Hammond, with whom Mr. Newton gave a recital in New York last night [See page 26—Ed.] The well-known Australian soprano not only sings but is an outstanding swimmer, golfer and squash player.

*Prophets*

## Artists and Management

### Hurok Schedules Three Soviet Artists' Tours

S. Hurok has announced the American debuts of three Soviet concert artists during the next season: Vladimir Ashkenazy, pianist; Igor Besrodni, violinist; and Zara Doloukhanova, mezzo-soprano.

Mr. Ashkenazy, 21-year-old winner of the 1956 Queen Elizabeth of Belgium contest, will come for a ten-week coast-to-coast tour and return to the Soviet Union on Dec. 20. He will appear in recital and as soloist with major symphony orchestras. Mr. Ashkenazy is known in this country through his recordings under the Angel label.

Mr. Besrodni, 27 years old, is a winner of two international violin competitions in Prague (1947 and 1949) and the Bach contest in Leipzig (1950). He has toured extensively in Europe, and he gave the world premiere of Kabalevsky's Violin Concerto. His American tour will start in February, 1959.

Miss Doloukhanova's American debut is scheduled for January, 1959, with a recital in Pittsburgh.

### City Ballet Leaves For Far East Tour

Paul Szilard has arranged a five-month Far-Eastern tour, beginning in mid-March, for the New York City Ballet. A company of 75, with a repertoire of 35 works, makes it the biggest ballet expedition ever to visit the Orient. The American National Theatre and Academy, on behalf of the United States State Department, is sponsoring the visit to the extent of providing transportation to each of the countries and the return trip from Manila.

The company is visiting Japan first, where it will also appear in the Osaka Festival. Australia will see the dancers for 16 weeks, after which they go to Manila. Aug. 12 will mark the return to New York, and the annual fall season at the City Center will be from Aug. 26 through Sept. 28.

### Fredell Lack Now With National Artists

Fredell Lack, now on the roster of National Artists Corporation, continues as one of the notable young American violinists now appearing throughout the United States and Canada as recitalist and guest artist with major orchestras. Winner of many outstanding awards, Miss Lack has also toured in Europe and Central America. Making her home in Houston, Texas, she is particularly active in the Southwest cultural scene,

where she organized and plays with the Lyric Art Quartet.

### Bach Aria Group Symphony Dates

The Bach Aria Group will appear for the first time as a "solo" attraction with symphony orchestra during the next season. In addition to its own concerts in major cities throughout the country, it will be heard in January and February, 1959, with the Louisville, Indianapolis, San Antonio, Dallas, and National Symphony orchestras.

The ensemble will give three concerts in New York during the 1958-59 season. The first performance is scheduled for Dec. 3, 1958; the second, which will have Maureen Forrester and Martial Singher as guest soloists, for Jan. 7, 1959. The last concert will take place on Feb. 11, 1959, with Eleanor Steber as guest soloist.

### Concert Associates Sign Robert Gerle

Concert Associates Inc. has announced the addition to its roster of Robert Gerle, young Hungarian-born violinist. Trained in Budapest, Mr. Gerle was an established solo artist in Europe before his arrival in America. He has made solo appearances in New York, Washington, and Montreal, as well as appearances with orchestras in major cities on both coasts.

Mr. Gerle owns the Ex-Hubay Stradivarius, made in 1726, and once the property of the great Jenő Hubay, whose family turned over the instrument to Mr. Gerle.

### Vichey To Import Moulin Rouge Revue

Luben Vichey, president of National Artists Corporation, has announced the first American tour of the original "Moulin Rouge Revue" in 1959. The all-French cast will be headed by the internationally known comedian Zavatta.

Thomas Scherman, conductor of the Little Orchestra Society, and Franz Waxman, founder-conductor of the Los Angeles Music Festival and composer, were recently added to the National Artists Corporation roster of conductors.

Dimitar Uzunov, Bulgarian dramatic tenor, has signed a three-year contract with National Artists Corporation.

Miss Dee Stempf has been appointed New York and New England representative of the Lecture and Special Attractions Division of National Artists.

### Golschmann Takes Tulsa Post

Tulsa, Okla.—Vladimir Golschmann has been named musical advisor of the Tulsa Philharmonic Society for the 1958-59 season. Mr. Golschmann, who will conduct six of the orchestra's subscription concerts, will also aid in the selection of guest conductors.

Guest conductors of the current season besides Mr. Golschmann were Tibor Kozma, Herbert Grossman, Robert Zeller, Hermann Herz, Franco Autori, and Pierre Monteux.

### Steinberg Signs New Pittsburgh Contract

Pittsburgh.—William Steinberg has signed a new three-year contract as conductor of the Pittsburgh Symphony, taking effect in the 1959-60 season. Mr. Steinberg will conduct a minimum of 21 weeks.

### Firkusny To Visit Australia in 1959

Rudolf Firkusny will make his first tour of Australia in March, 1959, giving 35 performances. In the February, 1958, issue of MUSICAL AMERICA, it was incorrectly stated that Mr. Firkusny had already made a tour of Australia.

### Three Singers Named By Music League

As a result of recent auditions, the National Music League has awarded management contracts to three young American singers: Janice Seward, soprano; John Gillaspay, baritone; and Richard Kuelling, bass-baritone.

### Sardos Signs Kathleen Miller

Kathleen Miller, young American soprano, has signed a contract with James Sardos for personal management. Miss Miller has recently returned from a tour of the Wagner Opera Company, in which she sang the roles of Violetta and Micaëla.

### Wardle To Manage Alfred Schmied

Alfred Schmied, pianist, presently on a concert tour in Europe, has signed a managerial contract with Constance Wardle. Mr. Schmied is also chairman of the fine arts department of the University of Tennessee.

### Concert Guitarist Signed by Coffey

Cincinnati, Ohio.—Richard Pick, concert guitarist, has signed managerial contracts with Warren E. Coffey.

### Jan McArt With San Francisco Opera

Jan McArt, soprano under the management of William L. Stein, is a member of the San Francisco Opera and not of the Metropolitan Opera, as erroneously listed on page 93 of the February issue of MUSICAL AMERICA.

### San Francisco Opera To Stage Medea

San Francisco.—Kurt Herbert Adler, general director of the San Francisco Opera, has announced that the company will give the first United States stage presentation of Luigi Cherubini's "Medea" this fall. The title role will be sung by Eileen Farrell, who has sung the part in New York, when the opera was given in concert form.

### Merriman Re-engaged By La Scala

Milan, Italy.—Nan Merriman has been re-engaged by La Scala for performances this month. One of her roles will be the principal one of Laura in "Il Convitato di Pietra" ("The Stone Guest"), an opera on the Don Juan theme by the 19th-century Russian composer Dargomizsky. Following her appearances here, the mezzo-soprano flies to Buenos Aires for orchestral appearances and recitals at the Teatro Colón.

### Jacques Singer Named To Buenos Aires Post

Buenos Aires.—Jacques Singer, conductor of the Corpus Christi (Texas) Symphony, has accepted the post of general music director of the Buenos Aires Municipal Symphony for the 20-week season beginning April 14.

### Greene-Coleman With Columbia Artists

Theresa Greene-Coleman, soprano, is now under the management of the Coppicus & Schang division of Columbia Artists Management.

### Chautauqua Appoints Rudel and Marsh

Chautauqua, N. Y.—Julius Rudel, general director of the New York City Opera Company, has been appointed musical director of the Chautauqua Opera Association.

Ozan Marsh has been named chairman of the piano department. Patricia Benkman will be his assistant.



Paul Kletzki

### Kletzki To Succeed Hendl in Dallas

Dallas.—Paul Kletzki will succeed Walter Hendl as musical director of the Dallas Symphony for the 1958-59 season. Born in Poland, Mr. Kletzki has toured extensively in Europe, Israel, South America, and Australia during the last ten years.

S. Hurok  
Feb. 26  
European  
scheduled  
cal and th  
turn to th  
dle of

Victoria  
Gold Me  
from the  
Porcious  
for the S  
in Barcel

opening  
pany, wh  
tour at th  
on April

Anna  
President  
Military"  
dinner h  
Staff, the  
Navy, and  
the Atton

Leonar  
Europe i  
there sin  
completed  
play with  
and in A

William  
sing in "I  
and the  
American  
cell Fest  
on March

Benno  
orate the  
death of  
he perfor  
works for  
the Symp  
Barzin. T  
at Carne

The F  
uled to  
on the  
show "T  
the grou  
pean tou  
land, Fra  
gium, No  
Germany

Charle  
conductor  
Orchestra  
ton Sym  
honors a  
benefit co

Mary  
States in  
of engag  
Italy, G

March, 1

# Personalities

**S. Hurok** left New York City on Feb. 26 for his annual mid-season European scouting trip, which was scheduled to take him to seven musical and theatrical centers. He will return to the United States in the middle of March to prepare for the



J. A. Saenz-Guerrero

**Victoria de los Angeles** receives the Gold Medal of the City of Barcelona from the Lord Mayor, José María de Porcillos. A street is to be named for the Spanish soprano this spring in Barcelona.

opening of the Moiseyev Dance Company, which will launch a national tour at the Metropolitan Opera House on April 14.

**Anna Russell** was the artist for the President's dinner for the "Science—Military" function, on Feb. 4. The dinner honored the Joint Chiefs of Staff, the secretaries of the Army, Navy, and Air Force, and officials of the Atomic Energy Commission.

**Leonard Pennario** departs for Europe in March for his first tour there since 1952. Having recently completed an American tour, he will play with the London Philharmonic and in Amsterdam and Munich.

**William Lewis** was scheduled to sing in "Dido and Aeneas" and "Saul and the Witch of Endor" with the American Opera Society at the Purcell Festival in Washington, D. C., on March 5 and 6.

**Benno Moiseiwitsch** will commemorate the 15th anniversary of the death of Sergei Rachmaninoff, when he performs three of Rachmaninoff's works for piano and orchestra with the Symphony of the Air, under Leon Barzin. The concert will take place at Carnegie Hall on March 23.

The **Fine Arts Quartet** was scheduled to make its fourth appearance on the Dave Garroway NBC-TV show "Today" on Feb. 28. In March the group will begin its first European tour, which will take it to England, France, Switzerland, Italy, Belgium, Norway, Holland, and Western Germany.

**Charles Munch** and **Russel Stanger**, conductor of the Stanger Chamber Orchestra and the University of Boston Symphony, shared conducting honors at the Dr. Albert Schweitzer benefit concert in Boston on Feb. 17.

**Mary Curtis-Verna** left the United States in February for a full season of engagements in opera houses of Italy, Germany, England, and Ire-

land. She will return to America in time to join the Metropolitan Opera in October.

**Glenn Gould** has been invited to appear at four major festivals this spring and summer—the Ann Arbor



**The Mozart Trio** in the Governor's Palace at Williamsburg, Va. From the left: Joseph Collins, baritone; Lee Meredith, soprano; John Yard, baritone

Festival, where he will play with the Philadelphia Orchestra, under Eugene Ormandy; the Vancouver International Music Festival; the Salzburg Festival, where he will play with the Concertgebouw, under Dimitri Mitropoulos; and the Berlin Festival, with the Berlin Philharmonic, under Herbert von Karajan.

**Skitch Henderson** and Ruth Michaels were married in Greenwich, Conn., on Feb. 7.

**Jean Madeira** will make her debut at La Scala in Milan in April.

**Roman Totenberg** has been invited to perform in Poland during March. The violinist will be heard in recital and as soloist with the National Philharmonic Orchestra, in the cities of Katowice, Krakow, and Warsaw. He has been asked to record Szymanowski's Second Concerto during his visit.

**Mr. and Mrs. Giuseppe Bamboschek** celebrated their 25th wedding anniversary on Jan. 22.

**John Sebastian** will tour Europe during March and April, and he will perform five different concertos in Hamburg, Copenhagen, Berlin, Oslo, and Milan, in addition to giving 18 recitals.

**Lilian Kallir**, who is on her third consecutive tour of Europe, will play recitals in Vienna, Warsaw, and Poznan and make two appearances with the Polish State Symphony. She will also perform with the Gewandhaus Orchestra in Leipzig and will travel with the orchestra on its first post-war tour of Britain. Later she will appear with the Orchestre de la Suisse Romande and with radio orchestras in Holland.

**Ginetta La Bianca**, soprano, assisted at the piano by **Frank Cusumano**, gave a recital for the Presto Music Club of Guelph, Ont., on Feb. 21. The concert was under the spon-

sorship of **Edward Johnson**, former general manager of the Metropolitan Opera.

**Mantovani**, who is touring the United States and Canada, was awarded a gold disk by London Rec-



Photo—Claude Peirier

**Jean Casadesu** (right) and **Carl Schuricht** discuss the performance of a Beethoven concerto, which was recently given in Paris with the Société des Concerts du Conservatoire

ords because his recordings have passed the quarter-of-a-million mark in sales.

**Jonel Perlea** conducted a double bill of Stravinsky's "Oedipus Rex" and Ravel's "L'Enfant et les Sorti-

lèges" and Wagner's "The Flying Dutchman" during February at the Massimo Theatre in Palermo. In March he led several concerts with the Florence Festival Orchestra.

**Doris Okerson** has become increasingly occupied with operatic appearances. Last fall she sang with the New Orleans Opera Company in "Rigoletto"; in December she appeared with the Philadelphia Grand Opera Association for the third time; and she was heard in the NBC-TV production of Poulenc's "Dialogue of the Carmelites".

**Eunice Alberts** and her husband, **Dean E. Nicholson**, became the parents of a daughter, **Emily Anne**, their second girl, in Boston on Jan. 22.

**Cecilia Ward** is singing a leading role in Douglas Moore's new opera, "Gallantry", at Brander Matthews Theatre on March 19. The mezzo-soprano will be soloist with the National Symphony on March 27 and 29. This summer at Central City, she will sing in "La Perichole" and "Cavalleria Rusticana". She has been engaged for the fall season with the San Francisco Opera.

**Andor Foldes**, who is on a European tour, appears as soloist with the Berlin Philharmonic, Brussels Symphony, BBC Symphony, Hallé Orchestra, Orchestre de la Suisse Romande, among others.



Above: Before a performance of "Vienna on Parade" in Houston, **Andre Mertens**, Columbia Artists vice-president, and **Kapellmeister Julius Herrmann** are given honorary Texas citizenship. From the left: Councilman **Johnny Goyen** hands Mr. Mertens the documents; **Tiny Stacy**, Community representative; Mr. Herrmann; Mrs. Edna Saunders, local concert manager. Below: **Julian Olevisky** (left), **Flint (Mich.)** Symphony soloist on Feb. 11, chats with Mrs. Charles Crawford, president of the Women's Association of the orchestra; and **Raymond Gerkowski**, conductor

Dante Levi



# National Report

## Leinsdorf, Allers Conduct Philadelphia Orchestra

Philadelphia. — The Philadelphia Orchestra gave its first Student Concert on Jan. 28, at the Academy of Music. Eugene Ormandy presented Anton Kuerti, 22-year-old pianist and pupil of Rudolf Serkin, as soloist. Young Kuerti made an excellent impression, playing Mendelssohn's Concerto No. 1, in G minor. Technical facility and a poetic approach to the Andante were among the many things to admire.

On Feb. 7, Erich Leinsdorf appeared as guest conductor with the orchestra, scoring with the big audience. His wonderful account of Schubert's Seventh Symphony merited the ovation it received. Seldom has the fantasy and the impish humor of Strauss's "Till Eulenspiegel" come across as saliently as it did under Mr. Leinsdorf's eloquent baton. He also gave memorable accounts of Albert Roussel's Suite in F major and the rarely heard Overture to Cimarosa's "Gli Orazii e Curiatii".

### Triumph for Gilels

On Feb. 21, Emil Gilels threw the usually staid Friday afternoon subscribers to the Philadelphia Orchestra into a tumult with his ravishing playing of Beethoven's Piano Concerto No. 4. Pandemonium broke loose after the last exciting chord. Mr. Gilels has matured since he last played here more than a year ago. He always was a technical marvel, but Beethoven's music gave him a chance to reveal a nobility of style and a poetic comprehension that many did not suspect. It was the most enthusiastic demonstration of the season.

The orchestra presented a Pension Foundation Concert on Feb. 23, emphasizing theatre music. Franz Allers conducted, and Laurel Hurlay, aided and abetted by Edward Mulhare and Natalie Moeckel, supplied the vocal numbers. Miss Hurlay sang the Polonaise from "Mignon" brilliantly, joining Mr. Mulhare in excerpts from "My Fair Lady". Other show music and light classics delighted a capacity audience.

### "L'Elisir d'Amore"

On Jan. 29, the Philadelphia Grand Opera Company presented "L'Elisir d'Amore" at the Academy. Cesare Valletti was the hit of the evening as Nemorino, earning rounds of applause after a very sensitively sung "Una furtiva lagrima". Eva Likova was a sprightly Adina, and Frank Valentino an admirably stuffy Belcore. Salvatore Baccaloni, after troubles with pitch in his opening aria, settled down to handing out his particular brand of humor, much to the amusement of the capacity house. Giuseppe Bamboschek conducted.

The Metropolitan brought over "Vanessa" on Feb. 11. Samuel Barber was present to acknowledge hearty applause. The opera went well in the smaller Academy of Music and enjoyed its unrivaled acoustics. The only deviation from the New York cast was Brenda Lewis, who substituted at the last moment for Eleanor Steber. Miss Lewis was an aristocratic figure as

Vanessa, and her movements and carriage were graceful. One realized that this is what the role especially calls for. Miss Lewis sang with energy and feeling.

On Feb. 14, the Philadelphia Grand Opera presented the city's only "Cavalleria Rusticana" and "Pagliacci" of the season. Gabriella Ruggiero was sincere and vocally fresh as Santuzza, but she needed more experience in the role. Giovanni Mollo was a rather audience-conscious Turridu, but he sang well, and Ercole Bertalini was a splendid Alfio. Giuseppe Bamboschek conducted.

Vernon Hammond took over the podium for "Pagliacci," which had the experienced Canio of Walter Fredericks. Philip Maero was not in best voice as Tonio, but Dolores Mari was a charming and poised Nedda. A young baritone, Ben Shachar, almost stole the show with his ad-

mirably sung and acted Silvio. Both operas sounded as though they needed much further rehearsal.

Roberta Peters was presented in recital at the Academy on Feb. 6. Besides the usual coloratura numbers, the young soprano sang a group of Debussy and Ravel songs with great artistry and communication. Schumann, Richard Strauss, Charles Griffes and Richard Hageman also figured on Miss Peters' program and proved her impressive versatility. The soprano was in good voice and the cleanness of her vocalism was notable.

On Jan. 28, the American Society of Ancient Instruments, under the

direction of Maurice Ben Stad, began its 29th annual festival at the University Museum. A program of music ranging from the 15th to the 18th century was well played and enjoyed by an audience versed in these things.

Oscar Shumsky, violinist, gave a recital on Jan. 31, which was attended by most of the city's prominent musicians. Playing in this city for the first time in 33 years, this native son put on a wonderful display, offering Beethoven's Sonata in D major, Mozart's Rondo in C major, and Vieuxtemps's Concerto No. 5. The audience that packed the Settlement School of Music auditorium had further proof of Mr. Shumsky's rare talent, as he shifted to the viola to play an unaccompanied Hindemith Sonata. Milton Kaye was very fine at the piano.

On Feb. 20, the Paul Roberts Choir gave a splendid concert at Town Hall. Lorenzo Alvary, bass of the Metropolitan, the choir, and children's choir under Paul Roberts, Jr., presented the Prologue to Boito's "Mefistofele" with fine effect. Enrico Di Giuseppe, tenor, and Emily Jones, soprano, were also heard in excerpts from the opera. Brahms and Schubert were also offered on Mr. Roberts well attended program. —Max de Schauensee



The Philadelphia Grand Opera's production of "Cavalleria Rusticana". From the left: Gabriella Ruggiero, Giovanni Mollo, and Maxine Norman

## Lincoln Center Grants Reach 15 Million

The Rockefeller Foundation has contributed another \$7,500,000 to the Lincoln Center for the Performing Arts in New York. This brings the foundation's total gifts to \$10,050,000. Gifts of \$2,500,000 each from the Avalon and Ford Foundations have raised the sum to \$15,050,000, in the drive for \$75,000,000 needed for the center.

## Kletzki Makes American Debut in Cincinnati

Cincinnati.—Paul Kletzki, Polish-born conductor, made his United States debut with the Cincinnati Symphony in Music Hall at the Jan. 17 and 18 pair of concerts. In the Vivaldi D minor Concerto and in the Beethoven Fourth Symphony the orchestra's response was not sufficiently confident and elastic for full co-ordination, but the marked improvement in the orchestral tone quality was refreshing to hear. Mr. Kletzki made of Wagner's "Siegfried Idyll" a beautifully textured piece. In Debussy's "La Mer" the orchestra produced the solidity, tonal warmth, shading and subtlety that Mr. Kletzki had striven for. The audience gave a deserved tribute to the conductor by rising and cheering.

Appearances of Rudolf Serkin as soloist have always been memorable occasions in the Cincinnati Symphony season. The pianist added another triumph to the list when he played Beethoven's "Emperor" Concerto, with Thor Johnson conducting, on Jan. 10 and 11 at Music Hall. His playing had sweep, vivacity, majesty and verve and a sonority of piano tone I have never heard excelled in Music Hall.

The concerts of Dec. 20 and 21 were devoted to Handel's "Messiah". Choirs from 12 local churches and soloists Ellen Faull, Mignon Dunn, Nicolai Gedda and Donald Gramm

joined the orchestra under Mr. Johnson's direction for the performance. Miss Faull sang with distinguished vocal skill, beautiful and vital tonal quality. Mr. Gramm's rich bass voice and Handelian style won him major acclaim from the audience. Miss Dunn's arias were lacking in the depth required to convey their greatness. Mr. Gedda sang pleasingly but in an operatic manner not suitable to oratorio.

### Effrons Heard as Soloists

Sigmund and Babette Effron were the symphony's soloists for the concerts of Jan. 3 and 4. Mr. Effron is concertmaster and Mrs. Effron the orchestra's pianist. Both musicians are gifted performers, and in the Haydn Concerto in F major for Violin, Piano and Strings they were in excellent rapport with the orchestra. Mr. Effron's individual assignment was in the Dallapiccola's "Tartiniana", Divertimento for Violin and Orchestra, in its first hearing here. Tchaikovsky's Fourth Symphony ended the program.

Despite extremely disagreeable weather a capacity audience attended the concert of the LaSalle Quartet at the College-Conservatory Concert Hall on Dec. 17, attesting to the appreciation and popularity of this admirable organization. On the program were Haydn's Quartet No. 1, Op. 77; Schumann's Quartet No. 2, in

F major; and the first performance of Wolf Rosenberg's Quartet No. 2. The Haydn received a delightful reading and the Schumann was marked by impressive lyric quality. The 12-tone Rosenberg work is complex, but the material is deftly manipulated and it is particularly moving in the second movement. The LaSalle players gave it a graphic interpretation. They are to be complimented on their astute judgment in the selection of interesting repertory to illustrate contemporary trends in their programs.

Leonard Warren in recital was the Artist Series attraction on Jan. 17 at Taft Auditorium. Mr. Warren's sumptuous, resonant voice makes his singing a rare treat on any occasion. In some lieder, perhaps Mr. Warren does not match the poetry and subtlety of his colleagues specializing in this art, but his singing of songs by Bach, Beethoven, Caccini, Caldara and Ravel was so forthright and deftly phrased that one can surely acclaim this operatic baritone for his unusual versatility.

Daniel Barenboim, 15-year-old pianist, was introduced to Cincinnati by the Matinee Musical Club on the morning of Jan. 21 at the Netherland Hilton Hall of Mirrors. His maturely chosen program contained Bach's Chromatic Fantasy and Fugue, Beethoven's "Waldstein" Sonata, Brahms' Sonata in C major, and Prokofiev's

Sonata No. 3. He is a tremendously gifted performer with a facile, energetic virtuoso technique. But greater interpretative artistry must be forthcoming before he can really move audiences.

The Amadeus Quartet was the Cincinnati Chamber Music's attraction the evening of Jan. 21 at the Taft Museum. On the program were Haydn's Quartet in G minor, Op. 74, No. 3; Beethoven's final quartet; and Matyas Seiber's Quartet No. 3. The group played throughout the recital with artistic aplomb, glowing tone and seasoned perfection of ensemble.

The Ballet Russe de Monte Carlo gave a single performance at the Taft Auditorium on Jan. 5. Travel by bus from New York and inability to rehearse took its toll on the performance, most noticeably in the orchestra. Dancers whose contributions stood out were Nina Novak, Alan Howard, Irina Borowska, Gertrude Tyven and George Zoritch. —Mary Leighton

## Finalists Chosen For Opera Auditions

Cincinnati, Ohio.—The American Opera Auditions has chosen 26 young singers for its final judging, which takes place this month. In the soprano category are Gloria Diard, Josephine Guido, Rosalia Maresca, Peggyann

Alderman, Sara Hageman, Sue Baxter, Marjorie Smith, and Marika Ruda, of New York; Barbara Baldwin and Prudence Bickus, of Chicago; and Victoria Harrison and Esperanza de Hahn, of Cincinnati.

The mezzo-sopranos are Betty Monette, of Baton Rouge, La.; Elizabeth Mannion, of New York; and Frances Groves, of San Francisco. The contraltos are Beth Ann Hood, of New York; Edalyn Burger, of Chicago; and Marilyn Englehardt Robinson, of San Francisco.

Winning tenors are Eduardo Valles, of Dallas; Jean P. Deis, of New York; Richard Storrs, of San Francisco; and William Holley, of Cincinnati. The baritones are Guy Gardner, of New York; Miles Nekolny, of Chicago, and Roald Reitan, of San Francisco. William Weiler, of New York, was the only bass winner.

The singers have been working for eight weeks with Guido Confalonieri, of Italy, prior to the selection of six of them, who will be taken to Italy for further study and then given debuts in Florence and Milan next summer. Prior to going to Europe, they will appear on the CBS network with the Cincinnati Symphony.

American Opera Auditions, a non-profit Cincinnati organization dedicated to discovering and developing native operatic talent, is headed by John L. Magro.

## Ariadne auf Naxos Triumphs In Washington Production

Washington, D. C.—The Opera Society of Washington, barely into its second year of existence, scored a triumph in a stunning production of Strauss's "Ariadne auf Naxos", given on Feb. 6, 7, and 9.

The opera profited first of all by remarkably even casting and the presence and voice of Lisa Della Casa in the title role. This was her initial American appearance as Ariadne, replacing Lois Marshall who was forced to withdraw several weeks before because of illness.

Of no less import was the perception with which Paul Callaway conducted members of the National Symphony through the complexities and subtleties of the magnificent Strauss score. The reduced score employed, the composer's own, is the more a challenge to the players because of its transparency.

### Beautiful Settings

The other factor that was a revelation, particularly when compared with the Opera Society's previous productions, was the staging, setting and lighting. This time the Society happily engaged Nathaniel Merrill as stage director with rewarding results. Robert O'Hearn's settings and lighting were so distinguished as to deserve immediate mention rather than the proverbial last-paragraph tribute.

Miss Della Casa sang Ariadne with affection and the penetration that long association with a role affords. She spun phrases of breathtaking beauty imbued with interpretative insight and moved with assured grace.

Marguerite Willauer was most impressive vocally as the Composer in the prologue. Her voice had both warmth and facility. Moreover she created an indelible characterization in spite of the brevity of her time on stage. Nadia Witkowska's Zerbinetta was a joy. She hurdled the vocal difficulties of the role with aplomb and used admirable restraint

in acting a role that so easily can be overplayed. Working with her in stylized movement of elegant design were the four harlequins Arlecchino, Scaramuccio, Truffaldino and Brighella, sung by Robert Rue, Frank Poretta, Donald Sullivan and John McCollum. Their singing was of the highest order.

One of the surprising pleasures of the evening was to have a perfectly matched trio for Naiad, Dryad and Echo. Sylvia Stahlman, Beverly Wolff and Phyllis Frank sang with such fine ensemble and tone that they provided some of the evening's most memorable moments.

William McGrath had the ungrateful role of Bacchus. Perhaps because his action was confined far upstage and elevated to a point acoustically too close to the top of the setting, his voice did not project above the orchestra as did the others. His physical appearance made convincing the lengthy but touching scene he has with Ariadne at the opera's close.

The opera opened with Stephan Schnabel speaking in delectably rich and full blown German the role of the Major Domo. Donn Crane, the sole resident singer, effectively portrayed the Wigmaker.

The costumes by Lemuel Ayers were exquisite and pointed up many a stage picture in the expert use of colors. All three nights were sold

out, and the demand for tickets was so great that one hopes the Society may soon repeat this opera with the identical forces.

Howard Mitchell conducted the National Symphony in another of their stellar concerts of this season on Jan. 14 in Constitution Hall, with Isaac Stern as soloist. Mr. Stern, whose frequent and well-attended appearances in the city always testify to his enormous popularity here, played Prokofiev's Violin Concerto No. 2. The work and the magnificently conceived architectural clarity with which it was set forth were cheered by many in the audience. Mr. Mitchell excelled in the rich tapestry of the Sibelius First Symphony, the orchestral choirs responding to a highly sensitive and expansive reading. A small group of women from the Howard University Choir, Warner Lawson, conductor, assisted in the Overture and Venusberg Music from "Tannhäuser", which opened the concert.

### Popular String Program

Richard Bales conducted members of the National Gallery Orchestra in a string program for another of his well-attended A. W. Mellon Concerts in the East Garden Court of the National Gallery on Jan. 5. The unfailingly popular Mozart "Eine kleine Nachtmusik" was followed by Gardner Read's "Quiet Music For Strings". The Read might be regarded as a 20th-century tranquilizer prototype of the more sprightly Mozart piece. The composer was present for the concert. Mark and Nancy Ellsworth,

and Johann Christian Bach's Quartet in C for clarinet, violin, viola and cello, was given a musically performance. The "Evening-Concert Music" of Hindemith again demonstrated this craftsman's ability to wed perfectly unlikely combinations of instruments. —Theodore Schaefer

## Miami Opera Gives Aida and Tosca

Miami—Seldom does one find an opera mounted with such lavishness and visual magnificence as the Opera Guild of Greater Miami's first opera of the season, "Aida". There were live elephants and camels (borrowed from the Ringling Brothers in Sarasota) and even an ancient chariot, drawn by two palomino horses, in the exciting and highly spectacular Triumphal Scene. There were hordes of supers, plus an exceptionally well-placed ballet and a chorus of well-trained voices.

All performances for "Aida", and "Tosca", which was given a few weeks later, were completely sold out. And, as a result of this, and for the first time in the history of the Opera Guild, tickets were sold for the two opera dress rehearsals to accommodate those unable to purchase tickets for the regular performances at the Dade County and Miami Beach Auditoriums, Jan. 27-29, and Feb. 1. "Aida", with a cast of 300 performers, including five Metropolitan Opera artists, thrilled the large audiences, and its presentation was unquestionably the finest yet undertaken by Arturo di Filippi, artistic director, and the Opera Guild of Greater Miami.

In the role of "Aida", Lucine Amara's voice was of appealing beauty. Nicola Moscona's singing as Ramfis was notable for its smoothness and grandeur. Kurt Baum, as Radames, was in brilliant voice, and his acting was of high calibre. George London's Amonasro was a vivid characterization, and the baritone's performance was impressive throughout. Jean Madeira, as Amneris, enacted her role with fervor, and her lovely voice was one of the evening's highlights. In the supporting roles were Edward Doe, as the King, and Johanna Meier, University of Miami soprano, as the Priestess.

"Tosca", the Opera Guild's final production, enlisted the services of such Metropolitan singers as Dorothy Kirsten, Richard Tucker, Cesare Bardelli, and Lawrence Davidson, in performances on Feb. 17, 19, and 22.

Miss Kirsten's Tosca was a masterful characterization. Endowed with beauty, a natural flair for dramatic expression, and a voice delightfully refreshing, Miss Kirsten enthralled her listeners from her first entrance.

Mr. Tucker, as Cavaradossi, gave a vital interpretation to the role, and his voice was as glorious as ever, his golden tenor bell-like in quality. Scarpia was magnificently acted and sung by Mr. Bardelli. The cheers bestowed upon the artists were more than justly earned.

The orchestra, under Emerson Buckley, shared in the success of both operas. The chorus, under William Ledoux, did commendable work, especially in "Aida". The stage direction by Anthony Stivanello, who was also responsible for the gorgeous costumes, and the colorful sets by Peter Wolf contributed much to the success of this year's Opera Guild's presentations. The attendance figures for both operas set a record for six performances, at 17,000.

—Arthur Troostwyk



"Ariadne auf Naxos", as given by the Opera Society of Washington, with Lisa Della Casa and William McGrath

soloists in the Bach D minor Double Concerto, played with well-matched tone and considerable verve. Tchaikovsky's C major Serenade, sumptuously projected, concluded the evening.

Jean Casadesus, pianist, drew an enthusiastic audience to the Atrium of the Corcoran Gallery of Art on Jan. 16 for a recital of Bach, Mozart, Schumann, and Saint-Saëns works.

An intriguing program featuring the clarinet, played by Richard Waller, was presented at the Phillips Gallery on Feb. 3. Mr. Waller was assisted by Thelma Stein, piano; Charles Treger, violin; Gerard Meier, viola; and Paul deBourg, cello. A witty, and at times, downright humorous Sonata for Clarinet and Piano by Arthur Frackenpohl provided a lively starter,

# National Report

## Kansas City Philharmonic Enjoys Attendance Increase

Kansas City, Mo.—George Mor- gulis, manager of the Kansas City Philharmonic, has good reason to feel optimistic about future audience interest in the orchestra. His plan to "bring the orchestra to the people" has boomeranged rewardingly, for the people have consistently turned up in capacity numbers at its three separate series: the regular Tuesday evening subscription series of ten concerts offered in Music Hall, the new afternoon series of five programs in the Plaza Theatre, and the five Connoisseur Concerts offered in the social hall of Temple B'Nai Jehudah. The number of subscribers has been increased substantially as has the number of single ticket sales. And a telephone campaign to boost the orchestra's sustaining fund has been successfully completed, from headquarters at the Hotel Muehlebach, by 200 businessmen.

Hans Schwieger conducted the sixth subscription program in Music Hall, on Jan. 14, without a soloist. And a well-planned list of music by Shostakovich (Fifth Symphony), Glinka ("Kamarinskaya"), Smetana ("The Moldau"), Ravel (Pavane), and Enesco (Rumanian Rhapsody No. 1) it was. Conductor and orchestra gave top-grade performances of the contrasted works.

On Dec. 17, Tiberius Klausner, concertmaster of the Philharmonic, was presented as soloist. He brought superlative qualifications to his performance of the Vieuxtemps Concerto, No. 4, in D minor. Again he proved himself a richly gifted musician. Beethoven's Seventh Symphony and Brahms's "Tragic Overture" were played on a high interpretative plane.

The Connoisseur Concerts have offered for the most part novelties not frequently programmed on the regular subscription series. The opening event listed Handel's Concerto Grosso No. 12, Hindemith's "Mathis der Maler", and Stravinsky's "Symphony of Psalms", with the Kansas City University Chorus assisting. The second Connoisseur Concert offered Prokofiev's Overture on Yiddish Themes; Tcherpnin's "The Lost Flute", with narration by Mme. Tcherpnin; Chavez's Toccata for Percussion; and Milhaud's "Le Boeuf sur le Toit".

On Jan. 11, Mr. Schwieger and the orchestra performed Ginastera's Variaciones Concertantes; Luening and Ussachevsky's Rhapsodic Variations, for tape-recorder and orchestra; and Cowell's Symphony No. 11 "Seven Rituals of Music". Capacity attendance at these concerts and the fine reception of the novel literature has been gratifying to the conductor and the Philharmonic management.

The Matinee series at the Plaza Theatre repeats programs from the Tuesday evening subscription series. The attendance at these concerts has also been heartening.

—Blanche Lederman

## Three Operas Set For Central City

Denver, Colo.—The 27th annual Central City Festival will be presented from June 28 through July 26. Three operas, "Cavalleria Rusticana", "Pagli-

acci", and "La Perichole" are on the schedule. The musical direction will be in the hands of Emerson Buckley. Cyril Ritchard will direct "La Perichole", Hans Busch the remaining two operas.

## Utah University Gives Tchaikovsky Ballet

Salt Lake City, Utah.—For the third straight year, the University of Utah Theatre Ballet-Utah Symphony production of Tchaikovsky's "Nutcracker" ballet was the big highlight of the holiday season in this area. The production drew 14,000 people to seven performances at Kingsbury Hall on the University campus. Another 3,500 saw additional matinee and evening performances at nearby Ogden, Utah.

Ballet personnel directed by William Christensen, founder and director of the University Theatre Ballet as well as founder and long-time director of the San Francisco Ballet Company, was headed by Nancy Johnson and Richard Carter of the San Francisco company. All other members of the cast were from the local organization. Performances with the full Utah Symphony were conducted by Maurice Abravanel, regular conductor of the orchestra.

Also winning acclaim was the third annual family-night Pop Concert of the Utah Symphony at historic Salt Lake Tabernacle, on Jan. 4, under direction of Mr. Abravanel. Sponsored by Utah Oil Refining Company, the concert drew an overflow crowd of nearly 6,000 to the Tabernacle, plus some 1,500 who heard the performance over a special sound system in the Assembly Hall on the same Temple Square grounds. Utah Oil distributed tickets for the concert at its service stations in the area. It also sponsored Pop concerts by the Utah Symphony under the same arrangements at Provo and Logan, Utah.

Other industrial sponsors who have come to the aid of the orchestra include Kennecott Copper Corporation, sponsors of a series of weekly symphony concerts on radio through use of tapes from the orchestra's subscrip-

tion concerts. Also listed are Associated Grocers and Foodtown Stores, Inc., who present three Saturday morning Youth Concerts at the Tabernacle during the season, and Utah Power and Light Company, which presents the orchestra in a series of high school assembly programs around the state.

The orchestra presented Grant Johannesen, internationally known Salt Lake City concert pianist, as soloist in a subscription concert on Jan. 8. He joined Mr. Abravanel and the ensemble in a tremendous performance of the Brahms Concerto No. 2, in B flat. He repeated the performance with the orchestra in a concert presented for the suburban Granite Arts Association at Granite High School Auditorium the following night. Both programs included performances of the "Punch and Judy" Overture by Utah's Leroy Robertson.

—Conrad B. Harrison

## Seattle Little Symphony Makes Fine Debut

Seattle, Wash.—Another of Milton Katim's ambitions has been realized with the successful debut, before a near-capacity house of almost 1,400 persons, of the Little Orchestra of the Seattle Symphony.

Featuring, at the first of four concerts, largely a string group of regular Symphony members in 8-6-6-6-2 arrangement, the program brought the French pianist Marie-Aimée Warrot down from her home in Vancouver, B. C., to make a highly successful United States debut.

Firm, authoritative and stylistically sure in her approach, the dark-haired soloist was enthusiastically applauded, with concertmaster Henry Siegl, for her playing of the Chausson Concerto. Then offering a quite different style Miss Warrot paired with William Cole to bring off the lively Concerto for piano, trumpet and strings by Dimitri Shostakovich. As opening works for the Jan. 19 program Mr. Katims chose a Mozart Adagio and Fugue in C minor, originally written for string quartet, and Schoenberg's "Verklarte Nacht".

The new year also has brought a pair of distinguished performances by the Hungarian Quartet at the University of Washington (where the new manager of the Office of Lectures and Concerts is Guy Tucker), and a dazzling performance of Brahms's Piano Concerto No. 2 by the Seattle Symphony, under Mr. Katims, with Rudolf Serkin as soloist, in the Jan. 13-14 pair of subscription concerts. Mr. Katims also presented for the



Ward W. Wells

Visiting Anchorage Festival of Music, guests were met by a "summer edition" of a dog team at the airport. Local musher, Earl Norris, takes guest artists Peter Herford and Robert Gerle (standing) and Blake Stern and John Wustman (seated) for a spin down the airstrip. Mel Peterson (standing at left) is a festival official

first time in Seattle a work that appealed immediately to press and public, the "Bacchus et Ariane" second suite, Op. 43, by Roussel. The program began with a lucid and engaging performance of Elgar's "Enigma" Variations.

In its continuing effort to meet a sustaining-fund goal, the Seattle Symphony had the aid of violinist Isaac Stern, who appeared with Mr. Katims (as violinist), his wife Virginia (formerly a professional cellist), concertmaster Henry Siegl, and pianist Randolph Hokanson, faculty member at the University of Washington, at a benefit Candlelight Musicale on Feb. 9.

Cecilia Schultz, long prominent as a leading Northwest impresario, has retired from the concert business and has relinquished management of the Seattle Community Concert series to Byron Nichols, former head of Cornish School of Allied Arts. Mrs. Schultz expects, however, to remain active in civic affairs and already has been named to a committee of eight which will advise the Design Standards Advisory Board of the Civic Center and World Fair Commissions on a program of construction for the city's new 3,000-seat concert hall and 1,000-seat little theatre. The committee also includes Mr. Katims and Mrs. Hugh E. McCreery, Seattle Symphony manager.

The Northwest Opera Guild, temporarily without a professional opera company to sponsor (although the San Francisco Opera has offered to come to Seattle for a guaranteed \$25,000 per performance), has found other areas in which to function. The women helped organize Metropolitan Opera area auditions, which were won by Portland soprano Brunetta Mazzolini, and entertained at dinner the University of Washington Opera Theatre cast for Mozart's "Così fan tutte", as well as their director, Stanley Chapple. —Maxine Cushing Gray

## Copland To Conduct At Ojai Festival

Ojai, Calif.—Aaron Copland has been engaged for the second successive year as conductor of the 1958 Ojai Festival, which will be presented from May 23 to 25.





# OPERA at the Metropolitan

## La Bohème

Jan. 22.—After a slow start, this performance was all in all very satisfying. This was mainly the merit of the conductor, Thomas Schippers, who kept the orchestra in trim and led the singers with firmness and plasticity.

Daniele Barioni, as Rodolfo; Frank Valentino, as Marcello; and Norman Scott, as Colline, were in the cast for the first time this season. Mr. Barioni, though dramatically unconvincing, gave his role the light, glistening tones of a voice with real Puccinian flavor. Frank Valentino was vocally dependable and portrayed his part with temperament and endearment. Norman Scott sang the role of the philosopher with sonority, and rendered his "Vecchia zimarra, senti" without the usual self-pitying sob.

Others repeating their roles were Licia Albanese, who sang Mimi beautifully; Brenda Lewis, a more than temperamental Musetta; George Cehanovsky as Schaunard; and, in lesser roles, Lawrence Davidson, Lorenzo Alvary, Ezio Flagello and Robert Nagy.

—J. F. S.

## Gianni Schicchi, Salome

Jan. 24.—A double bill combined Puccini's "Gianni Schicchi" and Strauss's "Salome", both conducted by Dimitri Mitropoulos, for the first time this season. With respiratory ills apparently epidemic in the company, there were three last-minute replacements. We had Nadine Conner instead of Emilia Cundari as Lauretta and Mildred Allen instead of Madeleine Chambers as Nella in "Schicchi", and Norman Kelley instead of Ramon Vinay as Herod in "Salome".

All told, the "Schicchi" was the more successful performance. Fernando Corena gave a witty and brilliantly sung characterization of the title role. Nadine Conner sang her "O mio babbino caro" with charm and style and combined winsomely in the duet with Gabor Carelli who was a splendid Rinuccio. Outstanding among the long list of good dramatic performances were those of Belen Amparan as the Old Woman and Nicola Moscona as Simone.

The German soprano Inge Borkh made her Metropolitan debut in the title role of "Salome" and cut a rather controversial figure with some sharp divisions of opinion about the "rightness" of her interpretation. Granting the obvious fact that there never was and never will be a perfect Salome since, as Strauss himself said, the role requires "a 16-year-old girl with an Isolde voice", a good performance can only be assessed negatively as the one which is least unseemly.

Miss Borkh, who certainly possesses an Isolde-type voice, is a statuesque, but well-proportioned woman, and clearly is not the fragile child-princess of Wilde's, and Strauss's, invention. But she has made a thoughtful, intelligent study of this impossible part; she has developed a characterization in which every detail is calculated, down to the smallest movements of the dance, and she produces an entity which is consistent, and therefore tasteful, and, for many people, exciting. I personally prefer a more acidulous and penetrating voice, particularly in the lower reaches, and a

somewhat simpler acting style (Strauss always deplored tendencies to overact the part).

Norman Kelley was a frenetic Herod, and Blanche Thebom complemented him with the regally glacial, venomous Herodias that is one of her most notable characterizations. Mack Harrell sang very well and did all that can be done with the undeveloped role of Jokanaan. The conducting of Mr. Mitropoulos was curiously uneven. He tended to slur over some of the lovely subtleties of the score and, in the succession of his tempos, to create slacknesses that vitiated the mounting tension which must be built relentlessly from beginning to end if the great closing scene is to be the tremendous psychological and musical

catharsis it was intended to be. Despite Miss Borkh's fine work here, the final scene came almost as an anticlimax.

—R. E.

## Orfeo ed Euridice

Jan. 25.—Noted figures of the dance world (among them Martha Graham and Melissa Hayden) were to be seen at the season's final performance of "Orfeo ed Euridice", to salute Alicia Markova, whose performance as a Blessed Spirit has been the highlight of the production.

A note of novelty was introduced when Mildred Allen substituted for Emilia Cundari in the role of Amore. Miss Allen also sang the part of one of the Ombre Felici, which she had already taken in the previous per-

flexibility required for Carmen, and she is doubtless very happy to escape from the decorous solemnities of Brangaene and Fricka to the purple passions of Carmen and Herodias whenever occasion offers. She gave an exuberant but always intelligent and dramatically consistent performance.

Miss Conner's voice is as silvery and pure as ever, and Thomas Schippers deserves a good spanking for not giving her a bit more leeway in her lovely singing of the "Je dis que rien ne m'épouvante". His tempos tended to be rigid and too fast throughout the evening, although to his credit it should be said that the orchestra played brilliantly and at times very sensitively.

Familiar in their roles were Carlo

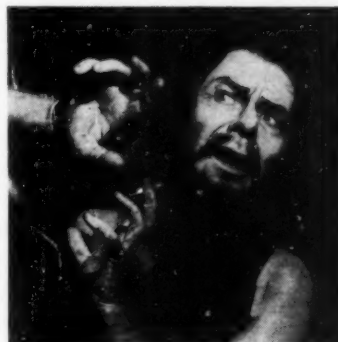


Photos by Louis Melancon

Above: Nadine Conner, who was the Lauretta in "Gianni Schicchi", revived by the Metropolitan with Strauss's "Salome". Right: Fernando Corena, in the title role of the Puccini work, confronts the greedy relatives



In "Salome" were Inge Borkh (above), in the title role; Norman Kelley (above right), as Herod; Mack Harrell (below), as Jokanaan



formances this season. She sang the music of Amore with taste and vivacity, and probably with precious little rehearsal. In other roles were Risé Stevens, as Orfeo; Hilde Gueden, as Euridice; and Helen Vanni, as the other Ombra Felice. Max Rudolf again conducted.

—R. S.

## Carmen

Jan. 27.—At this performance, Blanche Thebom made her first appearance of the season in the title role of Bizet's "Carmen", and Nadine Conner her first appearance of the season as Micaëla. Both artists are highly seasoned in their roles.

Miss Thebom's voice has the range, the voluptuous tone quality, and the

Bergonzi, as Don José; Frank Guarnera, as Escamillo; Norman Scott, as Zuniga; Clifford Harvuot, as Morales; Heidi Krall, as Frasquita; Margaret Roggero, as Mercedes; George Cehanovsky, as Dancaire; and Paul Franke, as Remendado.

—R. S.

## Gianni Schicchi, Salome

Jan. 29.—At the season's second performance of the Metropolitan's curiously assorted Puccini-Strauss bill there were cast changes. Charles Anthony took the role of Rinuccio in "Gianni Schicchi" for the first time at the Metropolitan and sang it lustily and well, despite some trouble in keeping with Dimitri Mitropoulos' wild and fancy-free beat. Also effective was Lorenzo Alvary, who made his first appearance of the season as Simone. The rest of the cast was familiar, with Fernando Corena again appearing in the title role.

In "Salome", Giulio Gari took the role of Narraboth for the first time at the Metropolitan. He sang with emotional intensity and his voice carried well, but time will be needed for him to master completely the tricky detail of this difficult part. Nor did Mr. Mitropoulos (who was having a rather frenetic time of it all evening in the pit) help him very much. Gabor Carelli took the part of the First Jew, which had been taken by Charles Anthony at the season's first

## OPERA at the Metropolitan

(Continued from page 17)

performance. The cast was otherwise unchanged, with Inge Borkh again in the title role. —R. S.

### Andrea Chenier

Jan. 30.—In the season's sixth and final performance of "Andrea Chenier", Carlo Bergonzi sang the title role for the first time at the Metropolitan. His characterization was seldom more than superficial. Stirring emotional climaxes, like the "Si, fui soldato" in the trial scene had little dramatic impact and old-fashioned opera gestures could hardly portray the tragedy of Chenier's fate. The vocal performance lacked evenness. In the first two acts he kept his voice in good control, focused it with care, and recited his love poem in the first act in a well-phrased bel canto. Later in the evening his voice started to show signs of fatigue; there was a loss in resonance, and increased forcing resulted in occasional hollow tones.

Replacing the indisposed Belen Amparan in the role of Madelon, Rosalind Elias gave us again opportunity to hear the mellow color of her voice in a small part. Fausto Cleve conducted with verve, but sometimes had difficulties—notably in the fourth act—in keeping the orchestra down. Also heard were Zinka Milanov, Martha Lipton, Mario Sereni, Margaret Roggero, and Fernando Corena, all of whom were familiar in their respective roles. —J. F. S.

### Lucia di Lammermoor

Jan. 31.—In this performance Frank Valentino was heard for the first time as Enrico, and William Wilderman was heard for the first time as Raimondo. Both sang with distinction. Mr. Valentino's high baritone was well focused throughout, and Mr. Wilderman's sonorous bass had strength and a warm expressivity. The Lucia was Mattiwilda Dobbs; and the Edgardo, Jan Pearce. Fausto Cleve had everything in firm control, and the chorus sang with opulence. Effective in familiar roles were Thelma Votipka, a sympathetic Alisa, Charles Anthony, a vibrant Arturo, and Robert Nagy, as Normanno. —E. L.

### Tristan und Isolde

Feb. 1.—The first "Tristan und Isolde" of the season was a hectic affair and included, among other novelties, two different Tristans. Ramon Vinay, recuperating from influenza, lost his voice during the second act and was replaced in the third act by Albert Da Costa. Everyone in the cast, except Paul Franke, the Shepherd, was singing his role for the first time at the Metropolitan. Despite the fact that he never had sung the role publicly before, Mr. Da Costa proceeded confidently with the very difficult third act and carried it off better than some Tristans of memory who have been singing the role all their lives.

Martha Moedl's Isolde is a highly finished performance dramatically, but one could get little impression of her full vocal potential in the part because of the necessity to temper the voice to Mr. Vinay's fading tenor. Her "Liebestod", however, was majestically intoned. Irene Dalis was a powerful Brangäne and her rich tones, due to the peculiarity of the circumstances, dominated the love duet of the second act.

Walter Cassel projected the personality of Kurvenal with a depth of conviction and understanding that immediately placed him among the best singing actors in the company. His death scene was a masterpiece of poignant realism. The fine voice and commanding presence of Otto Edelmann gave King Marke his requisite stature, and other supporting roles were handled in a superior manner by Calvin Marsh (Melot), Louis Sgarro (Steersman) and Robert Nagy (A sailor's voice). Fritz Stiedry, at the conductor's desk, made the best of a touch-and-go situation. —R. E.



Walter Cassel as Kurvenal

### Aïda

Feb. 4.—This evening was marked by a genuine grand-opera spirit—exciting, moving, with beautiful singing and a dramatic sweep. Two great ladies of the opera dominated the performance: Antonietta Stella in the title role and Blanche Thebom as Amneris, both singing their respective parts for the first time this season.

Miss Stella's passionate slave girl of gentle blood was in appearance, deportment, and characterization ideal. She moved with infinite grace, her gestures were round and natural, and her facial expressions—masterfully controlled—always a mirror of suppressed restlessness. Vocally, also, (save for occasional slight strain and dryness in high notes) Miss Stella displayed superb artistry. Her voice, warm, velvety, and pliant, carried with ease and absolute security in pitch. The phrasing was polished and arched in grand style. Her great dramatic scene in the first act, "Ritorna vincitor" with the closing cantabile "Numi, pietà", was an experience of great operatic format.

Miss Thebom's portrayal of Amneris, the vicious, full-blooded creature whom Verdi loved so much, was equally satisfying. Her dramatization was intense, impulsive, trembling with rage and desire, and her entrancing looks were complemented by the quality of her vocalism. Her well-focused singing had glow and—even in the upper ranges—astounding strength and volume.

The rest of the cast was familiar. Robert Merrill's Amonasro was sung and acted with vigor; Carlo Bergonzi's singing as Radames was, aside from a few nicely pitched high notes, pushed and unbalanced. In other roles were Louis Sgarro, Norman Scott, Robert Nagy, and Helen Vanni. The ballet was colorful and danced with fresh animation. Fausto Cleve was the secure and sensitive musical leader. —J. F. S.

### Die Walküre

Feb. 5.—The season's first performance of "Die Walküre" introduced a new Sieglinde, Hunding, and Siegrune to Metropolitan Opera audiences in the persons of Inge Borkh, William Wilderman, and Helen Vanni. But the major accolade for a deeply moving, cumulatively eloquent performance must go to Fritz Stiedry, who is one of the few Wagner conductors left to us these days who knows the traditions, the texts and the music of the operas equally thoroughly, and who conducts them with love and profound understanding.

Miss Borkh sang competently enough, but she projected few of the finer shades of the role, either in the



Louis Melancon

### Martha Moedl as Isolde

ecstatic love music of Act I or the pathetic music of Act II; and her final outburst in Act III taxed her voice heavily. Her costume was almost as embarrassing as the potato-sack worn by Marianne Schech last season—and Miss Schech did not wear high-heeled pumps in Hunding's hut!

Mr. Wilderman had a firm grasp of the part but needs more authority and musical assurance in it. Like all of the Valkyries, Miss Vanni sang beautifully. (They neither looked nor



Margaret Harshaw as Bruennhilde

sounded like eagles.) The others were Gloria Lind, Carlotta Ordassy, Heidi Krall, Margaret Roggero, Martha Lipton, Mariquita Moll, and Belen Amparan—a distinguished group of Wunschaedchen.

Magnificent, in Act III especially, were Margaret Harshaw, as Bruennhilde, and Otto Edelmann, as Wotan. And Fricka has always been one of Blanche Thebom's best roles—imposing in bearing and noble in sound. Ramon Vinay seemed to be still struggling with the indisposition which had cut short his performance as Tristan a few evenings earlier, but he strove manfully. After a pale first act, this performance rose to a stirring climax full of both magic and fire.—R. S.

### Tosca

Feb. 8.—Eleanor Steber took the title role of Puccini's "Tosca" for the first time at the Metropolitan Opera at this performance, although she has sung the role elsewhere. It was high time we heard her in this opera, for her Tosca is exciting, both vocally and dramatically. Sumptuously costumed and in splendid voice, Miss Steber swept through the part in the grand manner, bringing down the house with a beautifully sung "Vissi d'arte" and building the second act to a chilling climax.

Leonard Warren has never sung or acted the role of Scarpia more powerfully, and Giuseppe Campora (substituting for Kurt Baum, as Cavardossi) was the very image of the proud, courageous young painter and ardent lover.

Salvatore Baccaloni made his first appearance of the season, as the Sacristan, and the others, familiar in their roles, were Lorenzo Alvary, Paul Franke, Osie Hawkins, Ezio Flagello, and George Keith.

Kurt Adler did not seem able to make up his mind whether to imitate Dimitri Mitropoulos' supercharged, rhythmically erratic interpretation of the score or to be more orthodox. But at least he kept his eye on the singers and pushed things along energetically. —R. S.

### La Traviata

Feb. 10.—Violetta is not the ideal vehicle for the peculiar vocal gifts of Maria Meneghini Callas. Miss Callas has all the fragile beauty, the intermittent vivacity and the regality of bearing which the original Alphonsine Plessis possessed in abundance, according to her admirer and fictional biographer, Dumas. But the voice, which seems to be growing in sheer decibel strength, wants the caress, the poignancy, the sweet femininity to complete the dramatic illusion. Vocalism of pure lyrical beauty may sometimes be subordinate to the tempestuous emotions of a



Louis Melancon

Above: William Wilderman as Hunding

Below: Blanche Thebom as Fricka

Louis Melancon



Norma, But for quality...  
Stim,  
seppe C.  
And his  
pearance  
German  
splendid  
power v  
siderable  
however  
emotion  
dress.  
in the  
was unc  
in the co

### Aïda

Feb.  
America  
the Me  
role of  
Like so  
Metropo  
is a na  
she wor



ship aw  
of Aida  
heard in  
summer  
More re  
liant im  
Donizetti  
cert per  
Opera S  
She h  
emotion  
"Aida"  
her Met  
lighter  
the sort  
matic ro  
it was,  
and imp  
wholly c

In the  
supposed  
ensemble  
advantag  
gettable  
phal sce  
word "c  
has to c  
of a clir  
simo. T  
were sir  
Nile sc  
so pers  
ward ea  
roles.  
coming  
much lik  
The aud  
tion.

Willia  
ing voice  
were m  
formanc  
Metropo  
at the b  
it with  
rest of  
Baum w

March,

Norma, a Salome, or even a Tosca. But for Violetta a limpidly beautiful quality in the voice is a prerequisite.

Slim, handsome and debonair, Giuseppe Campora was the ideal Alfredo. And his voice did not belie his appearance. In the role of the elder Germont, Mario Zanasi revealed a splendid voice of impressive range and power which he employed with considerable skill. His impersonation, however, could do with a bit more emotional restraint and dignity of address. Helen Vanni was admirable in the part of Flora. Fausto Cleva was unobtrusive but firmly in control in the conductor's chair. —R. E.

## Aida

Feb. 12. — Gloria Davy, young American soprano, made her debut at the Metropolitan Opera in the title role of "Aida" at this performance. Like so many leading singers at the Metropolitan these days, Miss Davy is a native New Yorker. In 1951 she won a Marian Anderson scholar-



Louis Melancon

Gloria Davy as Aida

ship award. She had sung the role of Aida in Nice, France, and was heard in excerpts from the opera last summer at the Lewisohn Stadium. More recently, she had made a brilliant impression in the title role of Donizetti's "Anna Bolena" in a concert performance with the American Opera Society.

She has a very beautiful voice and emotional vitality on the stage, but "Aida" was not a happy choice for her Metropolitan debut. Her voice is lighter and more lyric in cast than the sort of voice that this heavy dramatic role demands; and, sincere as it was, her acting lacked the surety and impact to make her performance wholly convincing.

In those soaring phrases which are supposed to cut through the massive ensembles Miss Davy was at a disadvantage, as she was in that unforgettable exposed passage in the triumphal scene, Act II, Scene 2, on the word "colpir", when Aida suddenly has to carry forward the full surge of a climax and lead it into a pianissimo. The weight of tone and bravura were simply not there. But in the Nile scene and elsewhere she sang so persuasively that one looks forward eagerly to hearing her in other roles. Her costumes were very becoming, though they looked a bit too much like fashionable evening gowns. The audience gave her a hearty ovation.

William Wilderman's dark, imposing voice and powerful stage presence were major assets in his first performance of the role of Ramfis at the Metropolitan. Except for a few notes at the bottom of the range, he sang it with gratifying flow and ease. The rest of the cast was familiar. Kurt Baum was heard for the first time this

season as Radames; Irene Dalis, substituting for Nell Rankin as Amneris, sang sumptuously and made the trial scene a high point of the evening; Leonard Warren was more exciting than ever in the role of Amonasro; and the others were Louis Sgarro, Robert Nagy, and Helen Vanni. Fausto Cleva drove the orchestra hard, but with stirring results in the later acts. —R. S.

## Lucia di Lammermoor

Feb. 13.—When the intermission before the third act seemed much longer than usual during this performance, more than one voice could be heard in the auditorium whispering "will she or won't she finish the performance?" — referring to Maria Meneghini Callas who was singing her first Lucia of the season at the Metropolitan. Fortunately, Miss Callas did not disappoint and gave a superb performance, possibly the best she has given at the Metropolitan. Her performance of this role is too well known for detailed comment here, but it is sufficient to say that she was in excellent vocal estate, and her voice sounded fresh, though one could pick at the harsh top tones. Dramatically, she still seemed too mature for Lucia, particularly in the first scenes, but she made the Mad Scene a remarkable tour de force.

As the reader may suppose this was no lethargic performance of the opera. All of the performers gave of their best—Mario Sereni, as Enrico; Carlo Bergonzi, as Edgardo; and Thelma Votipka, Nicola Moscona, Charles Anthony, and Robert Nagy, as well as the dancers Nancy King and Donald Martin. This was Mr. Bergonzi's first appearance here as Edgardo, and though his acting seemed rather pale, his voice did not, and his singing was beautiful in regard to tone and to phrasing. Fausto Cleva was again the competent conductor. —F. M., Jr.

## Gianni Schicchi, Salome

Feb. 17.—In the fourth performance of this double bill, Emilia Cundari was heard as Lauretta in the Puccini work, for the first time at the Metropolitan, and Charles Kullman returned to the role of Herod in the Strauss work, for the first time this season. Miss Cundari made an appealing figure, singing with clear, pretty tones but a rather prosaic style. Mr. Kullman, through vocal coloration and action, brought out sharply every facet of Herod's character, from his drunken, fawning infatuation for Salome to his final horror and loathing, and he did it without straining the bonds of credibility.

A last-minute cast change due to illness gave the vocally gifted Ezio Flagello a chance to sing the role of the First Soldier for the first time.

Fernando Corena had the title role of "Schicchi", Inge Borkh that of "Salome". Dimitri Mitropoulos conducted. —R. A. E.

## Tristan und Isolde

Feb. 18.—At the season's second performance of Wagner's "Tristan und Isolde" there was only a minor cast change (Osie Hawkins appeared as the Steersman for the first time at the Metropolitan), but Ramon Vinay had recovered from the indisposition that had compelled him to withdraw after the second act at the first performance, leaving Albert Da Costa to finish the evening. Mr. Vinay has always been at his best in the searing last act of this miraculous opera, and he has never sung and acted it more shatter-

# JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, President

MARK SCHUBART, Dean

Diploma; Postgraduate Diploma  
Bachelor of Science Degree; Master of Science Degree  
Special Study Plan

Major study in all instruments, voice, conducting,  
composition, opera, ballet, modern dance

## Examinations for Admission and Scholarships

For the Academic Year 1958-1959

Spring: June 2 through June 4

Fall: September 17 through  
September 22

## Closing Dates for Applications:

May 1, 1958 for examinations in  
June

July 1, 1958 for examinations in  
September

For full details, please request catalog

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y. MOument 3-7200

## OPERA at the Metropolitan

(Continued from page 19)

ingly than on this occasion. Martha Moedi was superb, too, in the Liebestod—a living embodiment of transfiguration. The others, all inspired by Fritz Stiedry's conducting and the luminous playing of the orchestra, were Otto Edelmann, Walter Cassel, Irene Dalis, (whose "Warning" was glorious in tone and emotional surge), Calvin Marsh, Paul Franke, and Robert Nagy. —R. S.

### Vanessa

Feb. 21.—In the fifth performance of Samuel Barber's "Vanessa" Clifford Harvuot, as the Doctor, was the only principal who had not sung in the opera's premiere in January, and it must be said that he seemed as equally experienced in the role as his colleagues. The Doctor is perhaps the most immediately appealing character in the work, and Mr. Harvuot's portrayal was distinguished in its expression of the humanity of the man. His voice seemed too light in the Quintet of the last act, but the hauntingly lovely monologue "For every love there is a last farewell" was sung with a deeply moving warmth and compassion. Also the scene in which the Doctor is tipsy was delivered with tasteful humor and not overdone for the sake of laughs. Dimitri Mitropoulos again conducted, and the remaining singers included Eleanor Steber, as Vanessa; Rosalind Elias, as Erika; Regina Resnik, as the Baroness; Nicolai Gedda, as Anatol; George Cehanovsky, as the Major-domo; and Robert Nagy, as a Footman—F. M. Jr.

### Carmen

Feb. 22.—There were two major cast changes in the season's seventh performance of "Carmen": Mario Zanasi, who made his local debut earlier this month, in the role of Escamillo; and Laurel Hurley singing Micaëla for the first time in the regular subscription series, although she had appeared in this part before in a Friday afternoon student's performance.

Mr. Zanasi portrayed Bizet's bull-fighting roughneck not so much with pompous recklessness, as with the sleek, vain bearing of an Italian charmer, who would much rather break a gypsy girl's heart than to kill a bull; but since he looked very handsome and moved with elegance, neither the gypsy girls nor the audience seemed to mind. His voice, although a little coarse and unripe in texture, had opulence and met the requirements of the role advantageously.

Miss Hurley's impersonation of Micaëla seemed a bit too shy and timid to believe her in "Je dis que rien ne m'épouvante" in the third act, but she sang beautifully and shaped the sweet tones of her voice with delicacy and exactness. Kurt Adler kept good balance between singers and orchestra, and most of the time succeeded in bringing out the color and transparency of the orchestration.

The rest of the cast included Blanche Thebom, Carlo Bergonzi, Norman Scott, Clifford Harvuot, Heidi Krall, Margaret Roggero, George Cehanovsky, and Alessio De Paolis, who sang for the first time this season the part of Remendado. —J. F. S.

### Otello

Feb. 27.—Revived after an absence of two seasons, Verdi's monumental Shakespearean drama received a galvanic performance thanks to a near-perfect roster of principals and one of the most resourceful conducting jobs of the season. Unlike much of Verdi, "Otello" is not an opera that will play itself regardless of who is singing. With a minimum of thrice-familiar arias, ensembles and other stock paraphernalia, it leans heavily upon the individual dramatic and vocal abil-

ities of the main protagonists. It demands of the title part, of Iago and of Desdemona vivid, probing, full-dimensional characterizations — plus voices and a singing style of heroic proportions. These the Metropolitan happily was able to provide.

Mario Del Monaco has grown astonishingly in the role of the Moor. From the moment of his appallingly difficult "cold" entrance on the "Esultate!", with its high A, he is the alternately regal, brooding, tender, sickly jealous, ferocious Moor of Shakespeare's creation. And he has brought an added dignity to his performance — a restraint in the frenetic moments and a vocal refinement and nuance which are highly commendable.

Leonard Warren, too, as Iago, seemed to have improved upon what long has been one of his most sensitive, carefully detailed portraits. His vitriolic declamation of the "Credo" and the sinuous, reptilian mezza voce with which he enflames Otello over Cassio's dream were peaks in a performance sustained throughout at high altitudes. In her Desdemona, Victoria de los Angeles emphasized the qualities of sweetness, misinterpreted goodness of heart and religious piety which came naturally to their fullest fruition in the "Willow Song" and the "Ave Maria" of the last act, providing the opportunity for Miss de los Angeles' most beautiful singing of the evening. A bit more spirited concep-

## Japanese Artists Help Create New Butterfly



Antonietta Stella as Cio-Cio-San in her marriage-ceremony robes



Photos by Louis Melancon

In Act III of "Butterfly", from the left, are Eugenio Fernandi, Margaret Roggero, Mario Zanasi, and Madeline Chambers

### By ROBERT SABIN

of Cio-Cio-San. As to his acting, the less said at this point the better, but he carried himself with dignity, and I feel confident that he will be too wise to neglect this aspect of his art, simply because he has a superb voice.

Miss Stella, a lovable and radiant artist, like Tebaldi, had the beauty and power of voice and the dramatic instinct to make Cio-Cio-San wholly a creature of flesh and blood. Marvelously made-up and costumed, she had profited by the stage direction of Yoshio Aoyama so profoundly that her Japanese movements and posture seemed natural. Only in one or two places, notably at the end of "Un bel dì", did Mr. Aoyama resort to a stylized pose that seemed to me to be too artificial for the context of the work, which is, after all, fundamentally Italian. (Spaghetti with oriental sauce is still spaghetti.) Miss Stella was particularly gripping in the last act, which is vastly improved in this new production. Cio-Cio-San really commits hara-kiri, instead of cutting her throat, as she did in the bolder versions, and she dies alone, after sending her child out to play in the garden.

As Sharpless, Mario Zanasi created a sympathetic character, though, he, too, has his troubles with the overloud orchestra. Even Ezio Flagello's rotund bass voice, one of the most sumptuous to come to the Metropolitan in many a year, was swamped at times. Margaret Roggero has always been an admirable Suzuki, and the others in the cast also performed their familiar tasks with new spirit and

address: Madeline Chambers, as Kate Pinkerton; Alessio De Paolis, as Goro; George Cehanovsky, as Yamadori; and Calvin Marsh, as the Imperial Commissary.

The sets and costumes by Motohiro Nagasaka were a delight in every detail. Each object was visualized and created for its own sake, while fitting into an harmonious whole. The set for Acts II and III, in particular, was a Japanese print come to life. Intoxically fresh were some of the color combinations, such as apple green and lilac blue of Butterfly's relatives. The passionate love scene at the end of Act I no longer seemed to be taking place at Coney Island. And everywhere were cherry blossoms—lovely, fragile blossoms and branches and not clumps of crepe paper pasted on the scenery.

Wisely, Yoshio Aoyama did not attempt to go too far in his stage direction. Japanese life and art were tactfully evoked, but never in a way that overtaxed the abilities of the singers and dancers. Even the little fan dance in Act I was modestly and successfully handled. Yet one felt much closer to Japan than one possibly could have in a production in Western hands. Charles Elson acted as supervisory scenic designer and Ming Cho Lee as supervisory costume designer. It is worthy of note that the scenery was built in the Metropolitan Opera Shops and painted in the Opera Studio, and that the blossoms and plants were made by the Universal Flower and Decorating Company. The Japanese costumes were executed in Tokyo.



In the Metropolitan's revival of "Otello" are, left to right: Mario Del Monaco, in the title role; Leonard Warren, as Iago; Victoria De Los Angeles, as Desdemona; and Nicola Moscona, as Lodovico

Louis Melancon

tion would have been appropriate in the earlier acts.

Support of a high order was provided by Rosalind Elias as Emilia, Paul Franke as Cassio, and Nicola Moscona as Lodovico, as well as by Clifford Harvuot and Calvin Marsh in lesser roles. The chorus, the orchestra, and Fausto Cleve at the conductor's desk shared equally with the soloists in the perfection of the performance. Mr. Cleve revealed an intimate knowledge of the music coupled with a gratifying awareness of the special nature of the late Verdi music dramas (as distinguished from the earlier conventional operas) in such matters as continuity, the long line, and the new significance of the orchestra in the over-all design and fabric of the work. The result was a *chef d'oeuvre*. —R. E.

#### Tristan und Isolde

March 1, 1:30 p.m.—Margaret Harshaw and Blanche Thebom returned to their roles of Isolde and Brangaene for the first time this season in the third performance of "Tristan und Isolde". Miss Harshaw's singing of the taxing part was always admirable and on many occasions rose to eloquent heights. There were moments in the Narrative when her voice had power as well as dramatic urgency, and in the second-act duet with Tristan the soft phrases had an exceptionally velvety quality. The soprano displayed the vocal endurance and strength to sound just as fresh in the Liebestod as in the beginning of the opera, but there did occur stretches when the voice did not have the full body of which it is capable.

Much the same could be said of Miss Thebom's performance, with passages that had true opulence alternating with those that sounded somewhat strained. Both the Warning and her brief third-act appearance were beautiful in tonal quality and expressiveness. Alongside the heroic simplicity of Miss Harshaw's movement, Miss Thebom's actions seemed too detailed, although they reflected her interesting conception of the role.

Ramon Vinay was in good voice as Tristan, and Fritz Stiedry illuminated the score as few conductors today can do. The cast also included Otto Edelmann, as King Marke; and Walter Cassel, as Kurvenal. —F. M., Jr.

#### Gianni Schicchi, Salome

March 1.—There were changes both expected and unexpected in the season's fifth performance of the

Metropolitan's Puccini-Strauss combination. The expected changes included a new conductor, Erich Leinsdorf, who led these works for the first time at the Metropolitan. Mr. Leinsdorf's cool objectivity and firm control made things much easier for the singers and resulted in clear, effective performances, not exactly inspired but musically gratifying. To mention only the most striking example, the singing of Inge Borkh in the title role of "Salome" improved vastly under Mr. Leinsdorf's helpful hand.

Also expected was the debut of William Lewis with the company, in the role of Narraboth. Far more difficult than it seems and demanding a tenor voice of considerable volume as well as color and flexibility, this part is a thankless one in which to make a debut. Mr. Lewis understandably drove too hard. The role is a bit too heavy for his voice in any case, and his proven capabilities will emerge far more impressively in other operas, with debut nerves behind him.

Regina Resnik sang the role of Herodias for the first time at the Metropolitan. It was a powerful characterization, with sharply-etched visual line and vocal gleam. The woman's viciousness emerged clearly, yet Miss Resnik did not make her a monster. Another first at the Metropolitan was Helen Vanni's performance as the Page of Herodias. She not only sang well but brought out clearly the touching affection of the youth for Narraboth.

The unexpected change was the substitution of Walter Cassel for Mack Harrell, who was indisposed, in the role of Jokanaan. Mr. Cassel performed the astonishing feat of singing his third major role within 24 hours (the details of which will be found on the Mephisto page). One would never have guessed that Mr. Cassel had been working so hard, which is a tribute to his sound technique and control. —R. S.

#### Other performances

Nell Rankin appeared as Amneris for the first time this season in "Aida" on Jan. 23, and Cesare Siepi as Father Guardiano in "La Forza del Destino" on the afternoon of Jan. 25.

Maria Callas returned to the company, singing in "La Traviata" on Feb. 6, in a benefit for the Free Milk Fund for Babies. The occasion also marked the debut of Mario Zanasi, as Giorgio Germont. (A repetition of this performance, on Feb. 10, is re-



# Manhattan School of Music

JOHN BROWNLEE, Director

Courses offered in all major fields leading to the

## BACHELOR and MASTER of MUSIC DEGREES

Distinguished Faculty includes:

RAPHAEL BRONSTEIN

VITTORIO GIANNINI

HERTA GLAZ

ROBERT GOLDSAND

MARCEL GRANDJANY

BERNARD GREENHOUSE

HOWARD MURPHY

JONEL PERLEA

HUGH ROSS

ALEXANDER SCHNEIDER

DORA ZASLAVSKY

### Eight week SUMMER SESSION

June 9th to July 31st 1958

For catalog and information regarding

Auditions, Admissions and Scholarships, write to:

#### ADMISSIONS OFFICER

Manhattan School of Music

238 East 105th Street, New York 29, N. Y.

The

#### Manhattan School of Music

is a member of

The Middle States Association of Colleges and Secondary Schools and the National Association of Schools of Music

(Continued from page 21)

viewed elsewhere.) "La Bohème", on Feb. 7, marked the first appearance at the Metropolitan of Mario Sereni as Marcello.

Laurel Hurley sang Lauretta in "Gianni Schicchi" on Feb. 8, at the matinee, and Ramon Vinay sang Herod in "Salome". The first change in cast in the production of "Vanessa" came in the Feb. 15 performance,

when Brenda Lewis sang the title role. Norman Scott sang his first Raimondo of the season, in "Lucia di Lammermoor" on Feb. 20, and Kurt Adler conducted his first "Aida" of the season, on Feb. 24. Another Raimondo was Giorgio Tozzi, who sang the role in the Feb. 25 performance of "Lucia", when Eugenio Fernandi was heard in his first Edgardo at the Metropolitan.

## OTHER OPERA in New York

### The Transposed Heads

Phoenix Theatre, Feb. 10. — A celebrity-studded audience heard the first New York performance of Peggy Glanville-Hicks' opera "The Transposed Heads", which is based on the story by Thomas Mann, which is in turn based on a Hindu legend. A relatively short opera in six scenes, it had its world premiere in Louisville in 1954, and it was presented on this occasion by the Contemporary Music Society.

Very briefly, the bizarre plot tells of a young Brahmin who marries a young woman, and his friend—the latter secretly in love with the wife and she with him. The Brahmin cuts off his head as a sacrifice to the Goddess Kali, and the friend follows suit because he feels guilty about his affections for the wife. She is about to commit suicide, when the goddess stops her and instructs the wife to replace the heads. The girl, understandably flustered, puts the wrong head on the wrong body. But now which man is the husband? To make a short story even shorter, all three end up on a funeral pyre.

Miss Glanville-Hicks must have had substantial reasons for setting this story to music, but, truthfully, there is too little action upon the stage to make it effective theatre. The first few scenes drag endlessly in the establishment of character and atmosphere, and though the momentum picks up with the decapitation (as it naturally would!), the opera could have made its same effect in a concert version.

About the musical language of the work, Miss Glanville-Hicks has written that she has thrown out harmony and with it dissonance. The form and general pacing are to be governed by the vocal melodic line, and "rhythmic control could function as a crisis builder in lieu of piled up harmonic and orchestral weight".

However, the opera does not sound exactly as she would have us believe. One is often reminded of the type of music that accompanies a travelogue about the Far East (with all the exotic percussion sounds), and then again a melody may crop up that sounds very romantic indeed. And actually, the work is not devoid of harmony. Thus, one's main impression is that the opera is a curious mixture of styles that refuse to blend. Fortunately, the work is good-natured, and we can find ourselves smiling with it whether we agree with Miss Glanville-Hicks' techniques or not.

Highest praise should go to Carlos Surinach, who conducted with energy and imagination. The principal singers—Loren Driscoll, as the Brahmin; Peter Binder, as his friend; and Maria Ferriero, as the young woman—were adequate. Perry Wood narrated the lines of the Goddess Kali with professional authority, as did Robinson Stone as the Guru. Raimonda Orselli offered some charming moments as a Wedding Dancer. One should

also mention the stunning Indian costumes and properties. —F. M. Jr.



NBC Photos

### NBC TV Opera Presents Rigoletto

A workmanlike and occasionally superb performance of "Rigoletto" was given by the NBC Opera Company on its Feb. 16 telecast. An outstanding vocal and dramatic embodiment of the title role was achieved by Igor Gorin, who has been garnering laurels with the company as Germont in the tour production of "La Traviata". He played the hunchback with passion and venom, and yet with dignity and a dramatic persuasiveness which gave the role its essential human appeal. Opera is a relatively new field for Mr. Gorin in this country, and it is to be hoped that his obvious talent for it will be more fully explored.

Dorothy Coulter was a young and pretty Gilda who dispatched her C sharp and her many difficult coloratura passages with no difficulty whatever. Time, no doubt, will give her greater security as an actress. Kirk Oreste, as the Duke, left something to be desired in vocal style and finish. What seemed to be a basically good voice of authentic lyric quality was marred by roughness of production and a persistent sharpness on the top tones. A slight sharpness will add brilliance to the top notes of the voice just as it will to those of the piano, but the effect can be overdone.

Prevailing superior performances were given by Gloria L. as Madalena, Joshua Hecht as Sparafucile, Mark Elyn as Monterone, and Arthur Newman as Count Ceprano. The production was less adroit than some of NBC's best efforts, particularly in the handling of the larger group scenes, and the pace set by conductor Jean Morel inclined at times to the pedestrian. The English text, by Joseph Machlis, was singable and stylistically inoffensive. —R. E.

### Little Orchestra Offers Abduction from the Seraglio

Carnegie Hall, Feb. 19.—Even though the New York City Opera gave "The Abduction from the Seraglio" last fall, performances of this delightful masterpiece are far too rare here, and so we owe thanks to Thomas Scherman and the Little Orchestra Society for presenting this opera in concert form. The work was sung in the English translation by George and Phyllis Mead, and the choral episodes were omitted.



Left: Igor Gorin in the title role of the NBC TV "Rigoletto". Above: Dorothy Coulter as Gilda

"The Abduction" is well suited for concert production with the original dialogue. However, on this occasion the dialogue was omitted, and the action was explained by the narrator, John Brownlee, who told the story from the point of view of the Pasha. This approach gave it a different and bothersome slant, but Mr. Brownlee recited his lines with the broad humor that is in the spirit of the opera.

The performance itself offered many delicious moments. Mr. Scherman gave a well-constructed reading that made dramatic logic of the score, and the orchestra's playing was commendable even if the sound could have been more crisp and colorful. Though the singers did no formal acting, they all created characterizations skillfully with their voices.

Mattiwilda Dobbs negotiated Constantine's difficult music effortlessly and sang with clear, pin-pointed tones. As Blonde, Pierrette Alarie brought the properly impish tone to her role. Leopold Simoneau, as Belmonte, offered some of the most perfect singing of the evening, and his voice was admirably suited to the music. Perhaps Donald Gramm could have been more gruff as Osmin, but his expert singing was a joy to hear. As Pedrillo, Loren Driscoll used his voice adroitly and approached the part with a pleasing sense of humor. —F. M., Jr.

### American Opera Society Revives Monteverdi Opera

Town Hall, Feb. 25.—For its final offering of the season, the American Opera Society revived its version of Monteverdi's "The Coronation of Poppea", first given in 1953. The musical realization is by Arnold Gamson, the group's conductor, and the English translation by Chester Kallman.

To rehearse this 315-year-old masterpiece is to marvel again at the composer's boldness, originality, and tre-



Allen Sven Oxenburt

Leontyne Price (left), Florence Kopleff in "Coronation of Poppea"

mendous expressive power. Given Busenello's fairly realistic story of lust and ambition in high places and its acutely dramatic reflection in Monteverdi's vocal line, this is a work that has life and meaning for modern audiences. The Gamson-Kallman edition is subjective and open to debate, but it does no serious injustice to the score and serves to point up the factors that make it seem so fresh and up-to-date.

Mr. Gamson conducted a devoted, earnest performance with many felicitous touches, and he had assembled a praiseworthy collection of singers. Donald Gramm, as Ottone, was the most consistently satisfying singer of the evening, vocally secure, tonally suave, and musically sensitive. Ezio Flagello's beautiful bass voice made his Seneca effective, particularly in his noble suicide scene. Robert Rounseville created a pleasantly villainous Nero.

Leontyne Price's Poppea was vocally sumptuous, dramatically vague, whereas Mariquita Moll's Octavia was not always steady vocally but was frequently affecting, as in her famous farewell to Rome. Sarah Fleming was a bright-voiced Drusilla, and Judith Raskin and Loren Driscoll made a delightful pair in the duet between the Lady-in-Waiting and the Page. Florence Kopleff had one of the opera's most beautiful scenes, Arnalta's lullaby to Poppea, and her serene, luscious-toned singing of it almost stopped the performance.

Others in the cast were Frank Porretta and Glade Peterson, as the two Soldiers, and Lawrence Chelsi, as the Guard. The small male chorus had been prepared by Margaret Hillis.

A certain amount of staging was indulged in, as is the society's custom—a practice that seems only distracting, more detrimental than helpful in following the plot. —R. A. E.

### The Fairy Queen Given by Musica Viva

Kaufmann Concert Hall, Feb. 26.—Though Purcell's "The Fairy Queen" was first performed in London in 1692, New York audiences have had to wait an unusually long time to hear it—266 years. This local premiere was made possible by Musica Viva, a group of musicians conducted by James Bolle. It may seem strange that such a masterpiece and such a historically famous work should now be first heard here, but Grove's informs us that the score was lost in 1700 and was not discovered until 1901.

The music is set to an anonymous adaptation of Shakespeare's "A Midsummer Night's Dream", and, strange-

(Continued on page 42)

Emil G

Carnegie  
Emil Gil  
trouckka  
solo rec  
as if the  
on the  
sonorities  
ors that  
instrumen  
heroic di  
formance  
of the m  
particular  
breathe  
Though  
was the  
it was ob  
els played  
traordinar  
impressed  
powers t  
This is  
was color  
ample, i  
colors.  
Schuman  
the salie  
ance was  
structure  
rather th  
sion or t  
Five S  
series of  
pleted th  
was requ  
dividual  
lessly, th  
striking  
lay in th  
a more  
are accu

Andres

Town  
Segovia  
Town H  
ity audi  
ing the 3  
can debu  
opener.  
hold on  
than eve  
In thi  
more in  
lingered  
strument  
he pluck  
and cob  
out rem  
were n  
perfection

EA  
SC  
ON  
M  
of  
The  
HO  
ALL  
Dire  
For

Merch,

# RECITALS in New York

## Emil Gilels . . . . . Pianist

Carnegie Hall, Jan. 26. — When Emil Gilels played Stravinsky's "Petrouchka" in his only Carnegie Hall solo recital this season, it sounded as if the Philadelphia Orchestra were on the stage, judging from the sonorities and the multifarious colors that the pianist drew from the instrument. But aside from being a heroic display of virtuosity, this performance conveyed vividly the drama of the music and made the characters, particularly the pathetic Petrouchka, breathe with life.

Though the Stravinsky masterpiece was the high point on the program, it was obvious from all that Mr. Gilels played that one was hearing extraordinary pianism. In general, he impressed more by his intellectual powers than by his emotional poetry. This is not to say that his playing was cold. In "Petrouchka", for example, it was ablaze with flaming colors. But in such a work as the Schumann Sonata in F sharp minor the salient feature of the performance was the strength and logic of the structure and the impersonal intensity rather than the warmth of expression or tone.

Five Scarlatti sonatas and the first series of "Images" by Debussy completed the program. When brilliance was required in the Scarlatti, the individual pieces were tossed off effortlessly, though without humor. The striking characteristics of the Debussy lay in the bold splashes of color and a more virtuosic approach than we are accustomed to hearing.

—F. M., Jr.

## Andres Segovia . . . Guitarist

Town Hall, Jan. 26.—When Andres Segovia stepped out on the stage of Town Hall to play—before a capacity audience as usual—he was marking the 30th anniversary of his American debut. Segovia's art was an ear-opener. It still is, and the master's hold on his listeners today is greater than ever.

In this recital, Mr. Segovia seemed more introspective than usual; he lingered more lovingly over his instrument and the delicate plangencies he plucked therefrom were as wispy and cobwebby as sound can be without remaining silence. Yet there were marvelous control, technical perfection, and rhythmic vitality in

the playing. Mr. Segovia's program followed a familiar pattern. There was a group of hauntingly lovely pieces for the lute from the early 15th century; a spell-binding Preambulo and Gavota by A. Scarlatti; the fugue from Bach's Partita No. 1 for unaccompanied violin; pieces by F. Sor, Villa-Lobos, Esplá, Albéniz, and a group of contemporary works dedicated to the guitarist by Roussel, Rodrigo, Torroba, and Castelnuovo-Tedesco.

Among the latter, the Sonata "Homage to Boccherini" by Castelnuovo-Tedesco, a recent addition to Mr. Segovia's repertory, was the major work in the program. A full-fledged work in four movements taking 16 minutes to play, the Sonata is an interesting example of the composer's style at its best. The dissonances are bland enough not to obviate its immediate appeal.

—R. K.

## New York Chamber Soloists

Carnegie Recital Hall, Jan. 26, 5:30 p.m.—Opportunities to hear a Rameau cantata come very few times to New York concertgoers, nor is Bach's "Wedding" Cantata exactly a staple of our repertoire. Add to these Mozart's heavenly quartet for Oboe and Strings, K. 370, and you have a program fit for a king.

The performances were wholly worthy of the music at this enchanting concert. Adele Addison sang the solo part in Rameau's "L'Impatience", for soprano and continuo, with exquisite tone and phrasing. Especially notable was her treatment of the ornamentation, which was flawlessly executed. Albert Fuller, at the harpsichord, and Jules Eskin, cellist, were equally expert in the accompaniment.

Melvin Kaplan, who played the oboe in the Mozart Quartet and in the Bach cantata, has a tone of reedy richness of timbre, yet of admirable transparency and brightness. His technique is brilliant, and it is always guided by a sensitive taste. The string players were Isidore Cohen, violin; Ynez Lynch, viola; and Mr. Eskin, cello.

I have never heard the Bach "Wedding" Cantata more joyously and impeccably sung than Miss Addison sang it, and the accompanying instrumentalists, conducted by Margaret Hillis, revealed in the gorgeous tone colors of this highly programmatic masterpiece. Gerald Tarack, violinist,

and Julius Levine, double bass, joined the others in a perfectly balanced ensemble.

—R. S.



Paul Perez

Nicanor Zabaleta

## Nicanor Zabaleta . . . Harpist

Town Hall, Jan. 27.—Devoting himself exclusively to works written for his instrument, Nicanor Zabaleta presented a stimulating evening of classical and contemporary works.

In addition to a Theme and Variations by Handel, and short pieces by Fauré, Prokofieff, Rosetti and Méhul, the Spanish-born soloist (who now lives in Puerto Rico) offered the premiere of a Sonata by Ernst Krenek. The composer temporarily abandoned, in this work written in 1955, his interest in the 12-tone idiom. The themes are lively and imaginative, the rhythms vigorous. The sonata is difficult, but Mr. Zabaleta is a fine technician who can make the most complicated figurations sound easy.

Another novelty was a sonata by Peggy Glanville-Hicks, a work Mr. Zabaleta introduced during the 1951-52 season at a recital in the Museum of Modern Art. It is an effective piece, particularly the evocative Pastoral section.

Throughout the recital Mr. Zabaleta played with finesse. It is difficult to sustain interest through a full evening at a harp recital. But Mr. Zabaleta commanded attentiveness throughout, and the audience refused to leave without some encores.

—W. L.

## Jeanne Mitchell . . . Violinist

Carnegie Hall, Jan. 27.—In this well-attended Carnegie Hall recital,

Miss Mitchell, after a long absence, showed herself again as a sincere musician with a secure command over the violin. The uncomplicated and straightforward, yet sensitive and serious, way she approaches music is refreshing indeed; her love for it is always apparent and her understanding and grasp remarkable.

Technically, she plays cleanly and has a round, delicate, but intense tone. The bow arm, almost always the weakest point of women violinists, is well balanced, with a generally nice, even legato.

After opening with Vivaldi's Sonata in A major, played a little hastily and unevenly in rhythm, she embarked on Bach's Partita in D minor. Many violinists today treat this work almost like a ritual, completely detached and ethereal, as if they we-



A. Alegre

Jeanne Mitchell

high priests. Fortunately Miss Mitchell did not follow this trend, and her rendition was very much of this world. It had breath, life, and not a trace of dryness. Although her bow did not always have smoothness and was a little abrupt in bow changings, her intonation—notably in the murderously difficult Chaconne—was admirable. Franck's Sonata in A major was rich in dynamic nuances and subtle tone shadings, but here Miss Mitchell's playing seemed a little unconcentrated. Eugene Helmer was a sensitive partner at the piano.

The program ended with two New York premieres: a Sonatina by Robin Orr, and Two Norwegian Dances by Sigurd Lie. The first work, of a strongly rhythmical, rhapsodic character, is not very violinistic and a bit

## EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON, Director

ALLEN I. McHOSE,

Director of the Summer Session

For information write: Edward H. Easley, Director of Admissions, EASTMAN SCHOOL OF MUSIC, Rochester 4, N. Y.

## 1958 SUMMER SESSION (June 23-August 1)

### INSTITUTES (Two hours credit — Three week courses)

BAND	June 23 — July 11	Dr. Frederick Fennell
STRING	June 23 — July 11	Mr. Karl Van Hoesen
ORCHESTRA	July 14 — August 1	Dr. Frederick Fennell
CHORAL	July 14 — August 1	Mr. Marlowe Smith

### WORKSHOPS (One hour credit — One week courses)

Vocal Training	July	Wind Ensemble	July	Piano Teachers	July
String Ensemble	7-11	Church Organists and Choir Directors	14-18	Music Library	21-25

Special Workshop in Trombone under Mr. Emery Remington: July 19 (one day)

Residence Halls for Men and Women

## RECITALS in New York

(Continued from page 23)

trivial in its musical contents. The Two Norwegian Dances are effective, meaty tid-bits—a violinist's delight. Miss Mitchell can be very pleased with her success and we hope to encounter her often on the concert stage.

—J. F. S.

### Alexander Brailowsky...Pianist

Carnegie Hall, Jan. 28.—At this recital, the first of two all-Chopin programs, Alexander Brailowsky again demonstrated that he is a Chopin interpreter par excellence. The Polonaise in F sharp minor, Op. 44, was played vividly; the lyrical passages were contrasted to the powerful bravura sections. The elegance of the Mazurka in B minor, Op. 33, No. 4, and the simplicity and poetry of



Halaman

Alexander Brailowsky

the Mazurka in B flat major, Op. 7, No. 1, were emphasized. The Nocturne in F minor, Op. 55, was lucidly developed. The balances and subtle stresses of leading voices in the Ballade in A flat major, Op. 47, were notable, as was the skill and imagination with which dynamic levels were varied and graduated.

One observed a marked tendency toward a hard, driving tone in the Ballade and the Sonata in B flat minor, Op. 35. The sonata received the least satisfying performance of the evening; the second theme of the slow movement was not endowed with sufficient breadth and grandeur, and the finale was taken at such a whirlwind tempo that it was over scarcely after it had begun. Even so, one appreciated the excitement given the first movement and the quiet simplicity of the Marche Funèbre. Three Etudes (E major, Op. 10, No. 3; F major, Op. 25, No. 3; and A minor, Op. 25, No. 11) sounded intensely brilliant and virtuosic. The Waltz in A flat major, Op. 34, the Andante Spianato and Grande Polonaise, Op. 22, and numerous encores concluded the recital.

—D. B.

### John Hamilton. Harpsichordist

Carnegie Recital Hall, Jan. 28 (Debut).—The harpsichord program that Mr. Hamilton offered in his New York debut included works by Bach, Bartok, Scarlatti, Sweelinck, and Couperin. As a performer he had the merit of enthusiasm. The Gigue, which concluded Bach's Partita in D minor, was taken at a frantic pace. Further, Mr. Hamilton seemed to be too occupied with changing registers. On the credit side, he revealed an obvious devotion to his instrument. When his youthful impetuosity is properly harnessed, he may make himself felt with greater significance.

—E. L.

### Dessoff Choirs

Town Hall, Jan. 29.—An appreciative audience heard the Dessoff Choirs in a program consisting entirely of works by Roland de Lassus. The enormous creative output of this Belgian master of the 16th century—well over 12,000 compositions, of which many are large, cyclic works—makes it impossible to show in one evening a completely representative selection of Lassus' creativity. But Paul Boeple, the distinguished leader of the group, gave us once more the opportunity to admire his expertness and proficient knowledge in choral matters. He succeeded in giving a good general conception of Lassus' various styles, performing sacred and secular works as well as villanellas, German, and French songs, which draw their material mainly from humorous or sentimental folk songs.

Technically, the choir displayed a fine vocal discipline and was, aside from a somewhat weak tenor section, well balanced. Astoundingly good diction was again proof of careful preparation and tutelage.

Besides the mighty "De profundis", which opened the program and was performed with good polyphonic distinctness, the choir was especially successful in renditions of "Ave Regina Coelorum" (sung in ethereal, sweeping continuity), "Wohl kommt der Mai" (with an intrinsic gleam in the sopranos), and the witty, frivolous "Gallans, qui par terre", with words by François Villon. The "O la, o che bon' eccho", a delightful standard piece of the Dessoffs—with part of the singers placed in the lobby—gave the assistant conductor, Coleridge T. Perkinson, the opportunity to show his abilities.

The concert was another beautiful page in the successful annals of the Dessoff Choirs; we thank them for the love and devotion they put into their work.

—J. F. S.

### Yehuda Guttman...Pianist

Carnegie Hall, Jan. 29.—An ambitious program was undertaken by the young Israeli pianist Yehuda Guttman for his first New York appearance. He made his debut at five, studied in the Tel Aviv Conservatory of Music, and came to the United States in 1949, with a five-year scholarship in the Juilliard School of Music.

Mr. Guttman, in both books of the Brahms Paganini Variations, Op. 35, demonstrated he can play thunderous chords, rapid octave passages and complex rhythms. But these flashes of brilliant technique—demonstrated also in the Liszt-Busoni "La Campanella"—were amid playing that somehow seemed mechanical. In the Beethoven Sonata Op. 31, No. 2, in D minor, his tempos were unnecessarily slow, and the performance did not reveal the stamp of the performer's personality.

Two short dance movements by Robert Starer, "Nofeya" and "Gadya", had a first hearing at this program, along with the first New York performance of a busy exercise called "Stratus", by Julian White. A Chopin group and the Brahms Rhapsody in G minor, Op. 79, No. 2, closed the program.

Mr. Guttman needs to develop more sense of style and a less bombastic approach. The concert attracted a large audience, and its response was enthusiastic.

—W. L.

### Concert Varieties of 1958

Town Hall, Jan. 30.—In a program entitled "Concert Varieties of 1958", Ray Crabtree presented in recital Robert McFerrin and Irving Barnes, baritones, and Martha Flowers, soprano. Mr. McFerrin's brilliant and sonorous voice, if slightly steely on this occasion, was a pleasure to hear. He produced beautifully shaped and sustained phrases in interpretations of songs and arias by Handel, Purcell, Caccini and Kurt Weill. He also sang a group of Negro spirituals.

Miss Flowers has a lovely voice which she used flexibly, with special effectiveness in mezzo-voice singing. In five Schumann lieder she sang with an overly pronounced vibrato and occasional fuzziness of pitch. The interpretations had little subtlety of expression. The soprano was entirely effective in songs from Gershwin's "Porgy and Bess".

Mr. Barnes displayed a well-controlled baritone of generally pleasant, if rather wiry quality. He sang concert songs by Dougherty and Duke, but was also more at home in his Gershwin group. Norman Johnson accompanied Mr. McFerrin; Charles Wadsworth, Miss Flowers, and Kelley Wyatt was the accompanist for the remainder of the program.

—D. B.

### Camilla Williams...Soprano

Town Hall, Jan. 31.—Returning to Town Hall after an absence of six years, Camilla Williams gave one of the outstanding vocal recitals of the season. In addition to possessing a well-trained voice of great natural beauty, remarkably even and consistent throughout its range, Miss Williams is that *rara avis*—a magnetic personality. With her unaffected charm and disarming smile, the young singer had her audience, which filled the hall and included standees, in the palm of her hand before she had sung a note. Except for the two opening songs by Vivaldi and the closing group of Negro spirituals, Miss Williams' program (including Mozart's lovely and rarely heard Cantata "Die ihr des unermesslichen Weltalls Schöpfer ehrt", K. 619) was devoted to German songs.

The slight metallic tinge that marred some of Miss Williams' upper tones at the beginning of the recital entirely disappeared by the time she reached the Schubert group, and from there on her singing gained in vocal purity and splendor. Each song seemed to be communicated with a more intense inner glow than the one that preceded it. Among the Schubert, Wolf and Richard Strauss songs in the program, perhaps the two most memorably sung were Schubert's "Der Hirt auf dem Felsen", in which David Glazer's clarinet-playing added a further memorable touch, and Strauss's "Schlechtes Wetter", where Miss Williams, for the first and only time in the recital, let the full dramatic power of her voice ring out. That power was all the more telling for having been reserved for this climactic moment. At no time did this young singer use her considerable vocal accomplishments for anything but the highest artistic aims. Sergius Kagen, at the piano, provided exceptionally beautiful accompaniments.

—R. K.

### Berl Senofsky...Violinist

Grace Rainey Rogers Auditorium, Jan. 31.—The program given by Berl Senofsky at the Metropolitan Museum of Art was a splendid opportunity for the young violinist to demonstrate the musicianship that enabled him to cap-



Berl Senofsky

ture, three years ago, the Queen Elisabeth International Competition in Belgium.

As soloist in the third of the Young Artists Series, Mr. Senofsky opened the evening with a stunning interpretation of the unaccompanied Partita in E major of Bach. With Boris Barere at the piano, he proceeded to give a vigorous, well-paced performance of the Prokofiev Sonata in D major, Op. 94. This contrasted with the softer, more expressive writing in Debussy's Sonata in G minor.

Following intermission, Mr. Senofsky turned to two dazzling show pieces of Paganini—the unaccompanied Caprices Nos. 7 and 18—and the sweeping Wieniawski Polonaise Brillante in D major. The octave double-stops in the Seventh Caprice were a pleasure to hear, so easily—and in tune—were they negotiated, and the other technical hazards of these master studies—the spiccato passages followed by intricate runs—were essayed by a performer who has accomplished much in a few years. The applause was long and the encores numerous.

—W. L.

### Karl and Phyllis Krauter...Violin and Cello Duo

Carnegie Recital Hall, Feb. 2, 5:30.—Karl Krauter, violinist, and Phyllis Krauter, cellist, played the first of two concerts, including as their principal works Mozart's Trio in C major, K. 548, and Kodaly's Duo for Violin and Cello, Op. 7. The Duo, a powerful and imaginative work which should be heard more often, was communicated strongly in spite of technical flaws in the performance (pitch inaccuracies, uneven tone quality at times). Its rhapsodic, passionate melodies were conveyed with understanding.

The Mozart Trio was given an expansive performance, with good balance between the participants. Thomas Richner, pianist, played with grace and feeling and a glowing tone.

The program also included J. C. Bach's lyrical Sinfonia Concertante for Violin and Cello in A major, a composition with more kinship in style to the music of Mozart than to that of the composer's father. The orchestral accompaniment was transcribed for piano and an attractive cadenza for violin and cello written by Mr. Krauter. Joseph Wolman was the pianist.

—D. B.

### Music in Our Time

Kaufmann Concert Hall, Feb. 2.—Five contemporary works were featured at this concert. Peggy Glanville-Hicks' Concertino Antico for Harp and String Quartet tries to do away with harmony and hark back to modal linear lines. For all that, it is completely tonal, basically triadic with little hints (à la Lou Harrison)

of exotic lands. Miss Hicks may think East of the Mediterranean, but her musical upbringing brings her back to France. The Concertino in three movements has a middle movement of haunting beauty and fragile texture; the outside movements are banal.

Meyer Kupferman has written a dramatic tour de force in the guise of a Sonata for Two Pianos. It surges with controlled intensity, and, even though over-lengthy, holds one's attention with the excitement it creates. The middle movement, a set of variations, is particularly well wrought.

Otto Luening's charming "Sonata Composed in Two Dayturns for Solo Cello" is a musical prank that comes off. He uses cello-like exercises for his material and veritably takes the instrument on a holiday. The second of two movements is especially effective, consisting of a dialogue between a pizzicato motive and a sonorous chordal theme.

Hall Overton's Concertino for Solo Violin and Strings, while not overly blessed with strong ideas, is nevertheless a successful composition. For Mr. Overton knows what to do once he gets started. Though his material is not distinguished, his methods are. In every phrase we see the stamp of a professional.

Walter Sear, on the other hand, is at the very beginning. His Quartet for Brass shows talent, and he should be encouraged to go on with his work. At the present stage, it is competent paper work. The 15 performers involved in these performances acquitted themselves with great distinction. —E. L.

#### Daniel Kunin . . . . . Pianist

Town Hall, Feb. 3 (Debut). — Daniel Kunin, Minneapolis-born pianist in his middle twenties, began his recital with Beethoven's Sonata in F major, Op. 54. He displayed an unusually sensitive understanding of the music, and a proficient technique. The lyrical passages were superbly played, but the sonata's power was incompletely realized. A tendency to hurry some sections may have been due to nervousness.

Four Moments Musicaux, Op. 94, by Schubert, were delightful in their touching simplicity and freshness.

Delicately poised textures and varied dynamics, and a revealing appreciation of their style (one was made aware of Beethoven's influence on Schubert) contributed to the vitality of their exposition.

Although Mr. Kunin's playing showed promise of brilliance and power, Prokofiev's Sonata No. 7, a difficult work at best lacked sufficient excitement and broadness of scope. The program concluded with Liszt's Sonata in B minor. He conveyed attractively, at times exquisitely, its poetic, lyrical side (especially some pianissimo passages). One felt that his failure to communicate the work's brilliant elements and grandiloquence was not due to lack of comprehension. The pianist played too restrainedly and had to contend with a rather dull, unresponsive instrument. It was an impressive debut nevertheless. —D. B.

#### Sylvia Marlowe. Harpsichordist Bernard Greenhouse . . Cellist

Carnegie Recital Hall, Feb. 3.—For its second concert the Harpsichord Music Society presented Sylvia Marlowe, harpsichordist, and Bernard Greenhouse, cellist, in a joint recital. Miss Marlowe's clean, crisp harpsichord style and her colorful and appropriate registration coupled with Mr. Greenhouse's smooth, expressive and rhythmically vital cello playing brought the music wonderfully to life. This was particularly apparent in the three major works in the program—the Bach Sonatas in D major and G minor, and the Handel Sonata in C. Three somber and majestic pieces for the harpsichord—Chaconne in D minor, "Le Tombeau de Mons. de Blancrocher", and a Pavane in F sharp minor—interspersed with three Fantasies "pour les Violes" by Louis Couperin, the uncle of the more celebrated François Couperin le grand, proved to be all the more welcome for being unfamiliar.

Featured in the program was the first New York performance of Alexei Haieff's "Eclogue" (In memory of Natalie Koussevitzky) in its new version for cello and harpsichord. The "Eclogue", in this version, abounds in startling and unusual tonal combinations in which strikingly clangorous harpsichord plangencies give bite and underpinning to the melancholy

chanting of the cello. The work made a decided "hit" and the composer, who was present, had to acknowledge the applause.

Miss Marlowe also played Mr. Haieff's Three Bagatelles. Fascinating pieces these, in which baroque effects and jazzy rhythms are salted with modern harmonies to widen the harpsichord's tonal horizons.—R. K.

#### Josef Marais & Miranda

Town Hall, Feb. 5.—Josef Marais and his wife Miranda, the elegant bards of the concert stage, were at hand again to sing folk songs from France, Germany, Bohemia, Australia, England, South Africa, and America. They did this in their accustomed, friendly fashion, interlarded with brief (and sometimes funny) comments and explanations. Whereas Miranda, with her doll-like comicality and peeping voice, provided the laughter, her husband was chiefly—and successfully—concerned to make musical ends meet. It is a pity that they sang most of the European numbers in English translations; for in a medium such as the folk song, in which original word and melody are so tightly knit together, a resulting loss in flavor and significance is unavoidable. The audience had nevertheless a very good time, and its requests for many encores were rather impulsive and persistent. —J. F. S.

#### Kroll Quartet

Kaufmann Concert Hall, Feb. 5.—The Kroll Quartet played the first of three concerts. Its members (William Kroll, Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) constitute a polished, well-co-ordinated ensemble. Refinement of tone and expression were characteristic of performances of Haydn's Quartet in B flat major, Op. 76, No. 4, Hindemith's Quartet No. 3, and Beethoven's Quartet in B flat major, Op. 130.

The Haydn quartet was given a graceful rather than a spirited performance, but the vigorous as well as the lyrical elements were stressed in the Hindemith quartet. Its various moods were well sustained, particularly that of the impressive slow movement. An integrated, perceptive interpretation of the Beethoven work

was given; at times a broader range of dynamics would have been desirable. The original version of the quartet was heard, with the "Grosse Fuge" as the finale. —D. B.

#### Claudio Arrau . . . . . Pianist

Carnegie Hall, Feb. 7.—An old-time piano recital in the grand manner was what Claudio Arrau gave on this occasion. Crouched over his instrument in intense concentration, Mr. Arrau was a veritable Barrymore of the keyboard. It was in the final half of his program—devoted to Liszt—that the Chilean pianist really outdid himself with some of the most memorable Liszt playing heard here in a quarter of a century. Mr. Arrau gave a performance of the "Mephisto Waltz" that for sheer diablerie, not to mention its bewildering array of tonal colors, I have never heard equaled.

Mr. Arrau also played the "Sonetto 123 del Petrarca", "Jeux d'eau a la Villa d'Este", "Au bord d'une source", and "La Chapelle de Guillaume Tell". The pianist achieved some magnificent organ-like sonorities in the latter. His shimmering and surging "Jeux d'Eaux" was a pointed reminder that Heine spoke truer than he knew when he said that Liszt "poke[d] his nose into every pot where the good God cooks the future", for the impressionist school began right here.

The sound and fury of Mr. Arrau's playing of Beethoven's "Appassionata" Sonata may not have signified everything the composer intended, yet, for all its arbitrary rhetorical pauses and liberties, the performance was exciting. Between the opening Beethoven Variations in C minor and the sonata, Mr. Arrau played the neglected and beautiful "Drei Klavierstücke" by Schubert, products of the composer's last year. The pianist was a little disappointing in these since he fussed them up with more expressive details than they require. But, all in all, this was one of the finest recitals that Mr. Arrau has ever given here. —R. K.

#### Carol Brice . . . . . Contralto

Town Hall, Feb. 7.—Before an enthusiastic audience Carol Brice gave an endearing program of songs and Spirituals. She is a splendid interpreter, and the Mahler songs from

# ADELE MARCUS

DISTINGUISHED PIANIST—TEACHER—LECTURER

FACULTY JULLIARD SCHOOL OF MUSIC

## FOUR WEEKS MASTER COURSE JULY 7-AUGUST 2, 1958

### Complete Session Includes:

- 8 TWO HOUR DEMONSTRATION LECTURES
- 4 ARTIST-STUDENT PERFORMANCES WITH CLASS DISCUSSION
- 1 COMPLETE RECITAL BY MISS MARCUS
- PRIVATE LESSONS

### DEMONSTRATION LECTURES INCLUDE:

- The Mechanics of Technique
- Interpretation Based upon Musicianship
- Techniques of Tone—Touch—Phrasing—Pedalling
- Studying—Relative to Practising
- Emotional Disturbances in Study—Memorization
- How to Evaluate a Student's Potential\*
- Creative Handling of Careers\*
- \*Followed by Open Forum Discussions

### ONE SCHOLARSHIP AWARDED—AUDITIONS JULY 3, 1958

Classes Held: Carl Fischer Concert Hall  
165 W. 57th St., New York, N. Y.  
AIR CONDITIONED

For detailed information address:  
Miss Kathrine Parker, Juilliard School of Music  
120 Claremont Avenue, New York 27, N. Y.

## RECITALS in New York

(Continued from page 25)

"Des Knaben Wunderhorn" were the vocal highlights of the recital. Her warm low register has tremendous expressivity and her middle register surprising power. It was only in the high voice that the artist was sometimes uncomfortable. Her singing of Rossini's aria "Mura Felici" was a spectacular performance of an extremely difficult piece. It is a coloratura aria and Miss Brice showed great flexibility for a contralto. Unfortunately it takes even greater flexibility to make the pyrotechnics enjoyable. To Miss Brice's credit goes the courage to schedule such a work and to do it with as much success as she did.

Two Spanish songs by Joaquín Nin and Gao Gurgel were delightful to the ear and rendered with verve and sentiment. An American group led neatly into the final group of Spirituals, which were sung with great joy and tender simplicity. The accompaniments, particularly "Gospel Train" arranged by Thomas Kerr, were too fussy and florid. Jonathan Brice was an excellent collaborator throughout and performed the notable feat of accompanying from memory.

—E. L.



Dame Myra Hess

### Myra Hess . . . . . Pianist

Carnegie Hall, Feb. 8.—Dame Myra had chosen a program that fitted her like a glove and she played it with the unaffected dedication and intense emotional involvement that are two of her most endearing qualities. Her approach to the Mozart Rondo in D major, K. 485, Adagio in B minor, K. 540, and Gigue in G major, K. 574, like her approach to the Bach Partita in B flat major, was frankly romantic in style and intensely individual in feeling. Whether one agreed with her stylistic conception of the music or not, one could admire wholeheartedly the grace of the phrasing, the subtlety of tonal shading, and the sensitivity to detail.

In Schubert's marvelous Sonata in A minor, Op. 42, her lingering care for each phrase, her imaginative freedom of coloring and rhythm, her abundance of sentiment were wholly appropriate. Again, in Beethoven's Sonata, Op. 111, Dame Myra identified herself profoundly with the music, not in an egotistical sense but in a spirit of humility. At the close, hypnotic in its transparent sonority and rapt concentration, the huge audience burst into a storm of applause. Yet it had the intelligence to further applaud her decision to play no encores. Graciously, she promised to make up the loss next year. One left the hall still aglow with her Beethoven.

—R. S.

### Augsburg College Choir

Town Hall, Feb. 8, 5:30.—The Augsburg College Choir of Minneapolis, directed by Leland B. Sateren, sang an a cappella program of religious choral music. The excellently trained group displayed an exceedingly full and smooth sound in compositions by Schütz, Oldroyd, Nystedt, Poulenc, Grieg, Finzi, Mr. Sateren (an interesting and skillful setting of "The Word Rejected"), Paul Christiansen, and others.

Much of the joy and excitement of Bach's motet for double choir "Sing Ye" was communicated in a performance of satisfying antiphonal effect. Evenly sustained phrases, accuracy and unanimity were characteristic of their singing. If the earlier classics sometimes tended to be phrased and accented with overdependence on the bar line, the Scandinavian selections were sung altogether spontaneously (as one might expect from choir members with predominantly Norwegian antecedents). Mr. Sateren's direction was able and authoritative.

Norman Myrvik, Norwegian-American tenor, assisted by Emanuel Levenson, pianist, was heard in five songs by Grieg. He had a voice of very good quality, which he never tried to force, and a firm, fluent technique.

—D. B.

### Zoia Polewska . . . . . Cellist

Town Hall, Feb. 9, 5:30.—An exceptionally warm, beautiful tone quality was displayed by Zoia Polewska, cellist, throughout a varied program. Her opening work, Vivaldi's Sonata in E minor, did not come fully to life. Nor did Miss Polewska bring excitement to Tchaikovsky's Variations on a Rococo Theme. Her technique was generally capable. In the adagio of Boccherini's Cello Concerto in B flat major, phrases were played with judiciously shaded dynamics, and the rondo was imbued with vitality.

Miss Polewska was at her best in lyrical, romantic works such as Pizzetti's "Il Canto" and Bloch's Prayer "From Jewish Life". Works having their New York premieres were an Adagio and Bagatelle from a suite for cello by Max Springer, in a wholly romantic, unstimulating vein; a conventional Gavotte from Mykola Lysenko's "Ukrainian Suite"; and Cyril Scott's Pastoral and Reel. Nicholas Polewsky accompanied.

—D. B.

### Quartetto di Roma

Carnegie Recital Hall, Feb. 9 (Debut).—Playing works by Mozart, Beethoven, and Brahms, the newly formed Quartetto di Roma made a very favorable impression in its local debut. Consisting of the pianist Guido Agosti, the violinist Arrigo Pelliccia, the viola player Bruno Giuanna, and the cellist Massimo Amfitheatrof, the ensemble played with a striking brilliance of tone, and an intuitive rhythmic exactness.

A fine, alert reading of Mozart's Quartet in G minor, K. 478, opened the concert; excellent tonal balance, and a real Mozartian spark of sprightliness in the last Allegro movement made the listening a veritable delight. In Beethoven's delicate and witty Serenade in D major, to which Carleton Sprague Smith lent the silky texture of his flute tone, the Italian guests achieved most communicative music as they did in Brahms's Quar-

tet in A major, Op. 26. A strong sense for melodic line, breadth of tone, and a virile shaping of the work made their rendition very satisfactory indeed.

—J. F. S.

### Charles Petremont . . Violinist

Carnegie Hall, Feb. 9 (Debut).—Let us state first that this young musician, who has made his Carnegie Hall debut, has a strong inherent talent for the violin. He seems to be one of those violinists, who from the very beginning of their studies approach the technical difficulties of the instrument with a certain natural ease, and, as a result of that, seldom put enough effort into achieving a solid standard of instrumental execution. This results almost invariably—and certainly in Mr. Petremont's case—in technical haphazardry and musical shallowness.

His recital got off to a bad start. He played Vitali's Chaconne with marked rhythmic deviations, a rugged bow, and some misplaced rubati. The following Bruch Concerto suffered from unclear intonation, overcasual bow distribution, and a much too fast last movement, played in a hit-or-miss fashion. His conception of the César Frank Sonata, which closed the first part of the program, lacked musical continuity and refinement, but here Mr. Petremont displayed some nice phrasing and a good spiccato.

After the intermission Mr. Petremont seemed to be relaxed, and the following numbers—virtuoso pieces by Saint-Saëns, Corelli-Kreisler, Glazunov, Gluck, and Wieniawski—were more in his vein. He performed them with his adventitious informality and achieved at times some astonishing effects.

Leon Pommers at the piano met his difficult task with skilled musicianship.

—J. F. S.

### Netherlands String Quartet

Carnegie Recital Hall, Feb. 9 (Debut).—A splendid new quartet has arrived on our shores from Europe. A comparatively new group formed in 1951, they are making their first American tour. They performed Mozart's Quartet in C major, K. 465 ("Dissonant"); Willem Pijper's unfinished Quartet No. 5; and César Franck's Quartet in D major.

From the outset of the Mozart one felt a total integration of the musicians, which resulted in the finest blend of string ensemble sound. Their playing throughout the Mozart was leisurely, warm, and delicate. This was offset by their sudden intense concentration whenever a development section appeared. It seemed almost as if their intellectual minds were stimulated by the tonal and thematic transformations, and the sound of the quartet became vibrant and tingling with articulate accents. Pijper's last work is properly introspective and belongs to the post-impressionist school of composition. He has digested both Debussy and Wagner, but unlike the teutonic preoccupation with structural elements as ends in themselves, he has used his "germ-cell theory" as an expressive element.

Franck's repetitive masterpiece was given a delightful, resourceful performance. It was in this work that the Quartet did its most distinguished playing, for it is not a work that plays itself; it must be tugged and pulled together to make it sound. And sound it did—with amazing color. Altogether this was a stimulating evening of chamber music.

—E. L.

### Joan Hammond . . . . .Soprano

Town Hall, Feb. 10 (Debut).—At this recital, Joan Hammond, Australian soprano who has been a leading singer at Covent Garden in London, exhibited her seasoned artistry and notable voice to American audiences for the first time in recital. She had previously sung here with the New York City Opera.

No amount of experience can guard against the fluctuations of the nervous system. Thus, Beethoven's "Ah, Perfido!", which opened the program, suffered from nervous tension, but it served to warm up the voice and relax Miss Hammond so that her full vocal opulence could be appreciated.

It was certainly appreciated in the Russian group that followed. Here, in songs of Mussorgsky, Rachmaninoff, and Tchaikovsky, Miss Hammond sang with rich color and sentiment. The scene from "Pique Dame" was particularly sensitive and vividly dramatic.

The artist's English group consisted of rather nondescript songs by Ronald Settle, Roger Quilter, and Frederic Clay. But her impeccable diction was a model of clarity and projection to all American singers. In songs by Massenet, Duparc, Strauss, and Max Bruch ("Ave Maria", from the dramatic cantata, "Das Feuer-Kreuz"), Miss Hammond always used her voice towards an expressive end. Ivor Newton gave her excellent support at the piano.

—M.D.L.

### Regina Sarfaty

#### . . . . . Mezzo-soprano

Town Hall, Feb. 11, 3:00.—Regina Sarfaty, mezzo-soprano, winner of the Walter W. Naumburg Musical Foundation Award, displayed a brilliant voice and firm technique. Her stage manner was engaging and assured. Three songs by A. Scarlatti were given sympathetic performances, though her tonal quality tended toward hardness. Five Liszt songs were sung freshly and expansively; there were phrases of much lyrical beauty in "Die drei Zigeuner". Her tone sometimes had a strong vibrato, which made it difficult for her to release pianissimo phrases evenly on occasion. Jocasta's aria from Stravinsky's "Oedipus Rex" was well projected, but was interpretatively less penetrating than one desired.

Dramatic intensity and a large measure of stylistic identification made themselves felt in Ravel's "Chansons madécasses". Miss Sarfaty produced lovely phrases in "Il est doux". The recital concluded with songs by Barber, Bowles, Rorem, Irving Fine, and Claire Mann. The accompanist was David Stimer, and the assisting musicians in the Ravel songs were Julius Baker, flute, and Bernard Greenhouse, cello.

—D. B.

### Marion McDougall . . Soprano

Carnegie Recital Hall, Feb. 13 (Debut).—Marion McDougall, soprano from Seattle, in making her New York debut revealed a large voice of very attractive, lustrous color. An overly pronounced vibrato, allied with uneven releases at times and pitch inaccuracies, marred her performances of Mozart's "Alleluja" and arias by Handel and Stradella. She was heard to better advantage in the exotic "Chansons Typiques Brésiliennes" by Villa-Lobos; her vocal range was broad and especially well developed and pleasing in timbre in the low register.

In a group of Schubert lieder, Miss McDougall's voice lost its flexibility in the top notes. Her phrasing was skill-

ful in "An die Musik", where she achieved lyrical feeling. Generally, the nature of her technical shortcomings was such that one could not make a fair evaluation of her interpretative abilities at this time. "Esser madre è un inferno" from Cilea's "L'Arlesiana" and songs by Dello Joio, Ives, Harris and other Americans concluded the program, for which Mervin Snyder was the accompanist. —D. B.

#### Artur Rubinstein . . . Pianist

Carnegie Hall, Feb. 14.—Noblesse was the motto of this evening, when one of the noblest of pianistic rank, a king, held court with a peering of courteously attired listeners. Also of princely distinction was the cause of this gathering, for its proceeds were to be devoted to the Musicians Emergency Fund.

It would border on insipidity to decompound the artistic proceedings of the evening with plebeian curiosity, and an attempt to annex a few stale phrases of praise to this grand occasion would be equal to adding water to blue blood.

Decades of musical sovereignty and wisdom so gloriously manifested leave this humble messenger only to report that Bach, Brahms, Liszt, Debussy, and Chopin were included in the etiquette, and that he is very grateful to have been given permission to attend. —J. F. S.

#### Betty-Jean Hagen . . Violinist

Grace Rainey Rogers Auditorium, Feb. 14.—The only New York recital this season by the young Canadian-born violinist, Betty-Jean Hagen, was given as part of the Young Artists Series in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art.

With David Garvey at the piano, Miss Hagen offered a list of standard recital pieces, beginning with Handel's Sonata in G minor and ending with the Bartok Rhapsody No. 1. Other works heard were the Brahms Sonata in D minor, Op. 108; Schubert's Duo in A major, Op. 162, and two short Mozart pieces: Adagio in E major (K. 261) and the Rondo in C major (K. 373).

Although Miss Hagen addressed herself with seriousness of purpose to all her selections, there was a certain amount of sameness to all the interpretations. She has excellent technical facility and a fine tone. The really exciting playing was saved for the final selection, the Bartok Rhapsody. In this music, with its vivid folk melodies and special sense of color, Miss Hagen met all interpretative demands and was recalled for several encores. —W. L.

#### Richard Dyer-Bennet . . . Tenor-Guitarist

Town Hall, Feb. 15.—The winter's heaviest snowfall was descending on New York at the time Richard Dyer-Bennet began his Town Hall program. The recital was late beginning and the audience continued to arrive up to intermission.

But even the late-comers could not substantially divert attention from the soloist, for Mr. Dyer-Bennet is a compelling performer. He used his slight yet dramatic, voice, skillfully accompanied by guitar, in telling some intriguing tales.

His frame of references is wide, sweeping across oceans and centuries. He gave music transcribed from the lute for guitar, a song written by Henry VIII, "Wheretoe Should I Express My Inward Heaviness"; "Wohin", from Schubert's "Die schoene Muellerin"; Martini's "The Joys Of Love", and other songs of European origin.

All of the selections were announced by Mr. Dyer-Bennet, along with witty comment. In the group of American songs were several favorites, "Birmingham Jail", "A Frog Went A'Courtin'", and a haunting rendition of "That Lonesome Valley". The audience recalled him for four encores. —W. L.

#### Muriel Rahn . . . Soprano

Town Hall, Feb. 16 — Although Muriel Rahn's recital covered a wide range of material, about half of it was music of little vocal distinction. Such songs as "Because of You" by Fela Sowande, "Broadway" by Willard Rhodes, and "3 A.M." by Paul Sargent were on the second half, along with other music that had little to recommend it.

During the first half, Miss Rahn attempted music that was not suited to her temperament: "Divinités du Styx" from Gluck's "Alceste", two Hugo Wolf songs, and "Man Is For the Woman Made". The excerpt from Strauss's "Salome" did suit the singer's sense of the dramatic, but "Salome's Address to the Head" was sung in a poor English translation, and its taxing vocal line was beyond Miss Rahn's grasp. In the opening group, she was accompanied by the Margaret Bonds String Quartet. Paul Meyer was at the piano for the remainder of the evening. —W. L.

#### Original Don Cossack Chorus

Carnegie Hall, Feb. 16.—The original Don Cossack Chorus and Dancers, Serge Jaroff, conductor, presented a program of sacred and secular choral music. One was impressed by the

sustained pianissimo singing in Tchaikovsky's "Blessed Art Thou, O Lord", the expert control and range of dynamics in "Lord Have Mercy Upon Us" by Lvovsky, and by the delicate falsetto voices and deep basses in Kastalsky's "Cherubic Hymn" among other works.

Of the numerous fine solo voices, those of I. Seifert and W. Magnusschewsky were especially appealing. Mr. Jaroff continues to exact high standards of precision, evenness and balance of textures, and, not least, spiritedness.

Among other works sung, "The Song of the River 'Kama'", arranged by Gogotzky, had a particularly striking effect. Selections arranged by Shvedoff from Tchaikovsky's Marche Slav, the B flat minor Piano Concerto, the Fifth Symphony and other works seemed to this reviewer an unfelicitous choice in view of the wealth of choral music that might have been exploited. The exciting Cossack dances, performed in costume by M. Rechwi and S. Tavasieff, whetted one's appetite for more. —D. B.

#### Tichman Trio

Carnegie Recital Hall, Feb. 17—The Tichman Trio (Herbert Tichman, clarinet; Alexander Kouguell, cello; Ruth Tichman, piano) made its New York debut with Beethoven's Trio in B flat major, Op. 11; three pieces from Bruch's Op. 83; the Brahms Trio in A minor, Op. 114; and the New York premiere of Karl-Birger Blomdahl's Trio (1956).

Individually and collectively, the members of the group met high professional standards; the expressive gifts of the musicians were well matched. In the Beethoven Trio the ensemble had not hit its stride. But the ensemble's grasp of romantic feeling was conspicuous in Bruch's warm, melodious pieces. The latter, virtually unknown but rewarding compositions, were played in excellent taste, with much exuberance and expansiveness. The Brahms Trio also had an eloquent, spirited performance, distinguished by the ensemble's sweetness of tone and stylistic empathy.

The Blomdahl Trio seemed on first hearing a substantial work in a modern, dissonant idiom. It is mostly somber and cool in mood, with a closely knit development of motives. One wished to hear the work again. —D. B.

#### Mary Louise Brown . . Pianist

Town Hall, Feb. 20 (Debut).—Mary Louise Brown, a native New Yorker, made her local debut in this recital. Her program included such standard repertory works as Beetho-

ven's Sonata, Op. 109; Prokofieff's Third Sonata; and two etudes, a nocturne, and the G minor Ballade of Chopin; and such relatively unfamiliar works as K. P. E. Bach's Sonata in A major and Brahms's Variations on an Original Theme, Op. 21, No. 1. Miss Brown had undoubtedly studied the music thoroughly, and each work was played with a scholastic approach and with obvious sincerity. But, perhaps due to nervousness, she seemed unduly restrained in projecting emotional content. Her tone was often brittle, and, stylistically, each work was performed in much the same manner. —F. M., Jr.

#### Alice Esty . . . . . Soprano

Carnegie Recital Hall, Feb. 21.—Alice Esty offered a fascinating program of vocal music. It consisted of Peter Warlock's songs on Elizabethan poems; "Le Travail du Peintre" by Poulenc (commissioned by Miss Esty and heard here for the first time); the first performance of Vittorio Rieti's "Two Songs between Two Waltzes" (also written for Miss Esty); and the following works by Milhaud: "Trois Chansons de Troubadour", "Catalogue de Fleurs", "Chant de Nourrice" (from "Poèmes Juifs"), and "Mon Histoire" (from "Chansons de Negresse").

Rieti's new songs, "The Fiddler of Dooney", "When You Are Old", "Maid Quiet", and "Brown Penny" (all to poems of Yeats), are light and pleasant. They are well-made little pieces that are colorful in their movement and in their rapidly shifting harmonies. Of the French songs—when they want to convey charm, none can be as charming; when they are sad, they are never sentimental.

The audience was enchanted by this program and applauded Miss Esty sincerely for the intelligence, taste, enthusiasm and musicality with which she presented it. David Stimer was the fine accompanist. —M.D.L.

#### Josephine Asaro . . . Soprano Ray Buckingham . . . . . Bass

Carnegie Recital Hall, Feb. 22, 5:30.—In another of Norman Seaman's Twilight Concert Series, Josephine Asaro shared an interesting program of operatic arias and duets with Ray Buckingham. Miss Asaro, who has been heard in leading roles with the New York City Opera, has a most appealing lyric soprano voice, which she used with ease and beautiful tonal quality. The high point of her performances came when she sang as an encore Donaudy's "O del mio amato ben".

(Continued on page 31)

## HELEN ALEXANDER . . . . . Soprano

★ "Mme. Alexander's program was filled with beautifully selected numbers of Italian, French, German, North American and Spanish origin, sung in their native tongue and a delight to hear. Mme. Alexander proved herself an artist of great ability and intelligence of portrayal and interpretation."

*La Prensa*, Madrid, Spain, 5/9/57

★ "There was particular interest in the American songs she sang, such as 'The Bird' by John Duke and 'Love Went A Riding' by Frank Bridge. Compositions by Americans in this field are rarely presented to the music public of Madrid and Mme. Alexander is to be thanked for her presentation."

*Arriba*, Madrid, Spain, 5/8/57

★ "We would like particularly to praise the flowing legato of the Nachtigall of Brahms and the humor Mme. Alexander displayed in presenting to us the Lavandera of Federico Longas."

*A.B.C.*, Madrid, Spain, 5/8/57

★ "Mme. Alexander displayed command of a wide range of styles and schools. A name we will remember—the American artist Helen Alexander." *O. Circulo*, Lisbon, Portugal, 5/15/57

★ "Mme. Alexander has a voice of sweetness and she showed us last evening that she is a fine interpreter with exquisite taste. North America should be proud of this Ambassadors who is giving all too small a tour in Spain."

*El Noticiero*, Barcelona, Spain, 5/2/57

★ "She impressed us in the Schubert and Brahms selections and Mme. Alexander demonstrated throughout the range of her program that she has a cultivated voice which she has trained with great care in order to pass on to her listeners some beautiful pages of music from the past and present."

*La Vanguardia*, Barcelona, Spain, 5/2/57

★ "With a clear true voice, the artist sang a program of diversity of languages . . . and with a number of authors, she displayed a great knowledge of style and type."

*Musica*, Alicante, Spain, 4/26/57

★ "Unlike many other singers, Mme. Alexander gave forth a friendliness that established a feeling of intimacy and cordiality with her audiences."

*Levante*, Valencia, Spain, 4/28/57



# New Music

## Sateren Discusses Modern Church Music

Leland B. Sateren's "The New Song", a guide to modern music for use in the church choir, is an intelligent, practical, persuasive appeal that should do much good. Luther Noss, of the Yale University School of Music, is unquestionably right when he states in his Foreword that "by restricting our service music lists to compositions of earlier centuries and to unimaginative and derivative contemporary works we are widening the distressing gap between the world of art music and the church which began to form almost two hundred years ago and which we must some day close if the music of the Church is ever to be restored to its former position of greatness."

Mr. Sateren is careful to keep his discussion within the grasp of the average choir director. Himself a practiced church composer, well aware of contemporary techniques though by no means a radical, he offers musical illustrations of every point that he makes. He describes his booklet as essentially a "primer", with illustrations of a middle path which stop considerably short of atonality but are in advance of "conventional" church music. But actually it is more than a primer and it will stimulate many church musicians to open their minds and to explore further.

Mr. Sateren begins by defining what he means by modern music and then proceeds to illustrate it. He offers practical advice to choir directors about the study and teaching of this music to choirs. And he takes up the important problem of how to persuade congregations to listen to it and learn to enjoy it. Every work illustrated in the book has been sung by parish choirs, so that no one can claim that he is demanding the impossible. "The New Song" is issued by the Augsburg Publishing House.

—R. S.

## Piano Sonatina By Saygun

A Sonatina by the Turkish composer, A. Adnan Saygun, issued by Southern Music, is a difficult piece. This is a complex work as tough on the ears as it is on the fingers. It consists of 15 pages of unrelieved dissonances and rhythmical complexities. Like much that is new, strange and ugly on first acquaintance, it has a kind of repellent fascination. The composer overworks his favorite device, clashing seconds and their inversions. The work, like an oak, grows out of an acorn of an idea. By using a 7/16 time signature in the

toccata-like final movement, the composer gets a variety of rhythmic patterns in various combinations of two-three-two's that give the movement, when played Prestissimo as indicated, a bustling nervous energy.

—R. K.

## Piano Music By Fernandez

The well-tempered amateur pianist, looking for new material that is neither extremely dissonant nor timidly conservative, might do well to examine some pieces by the Brazilian composer, Oscar L. Fernandez, recently released by Southern Music Publishing Company.

"Snow White"—no resemblance to the music used in the Disney film—is an ingratiating little piece. It has an ingeniously worked-out broken-chord figure in sextuplets for the left hand in which the paired sextuplets are alternately accented in duplets and triplets.

"Woodland Fairy" is an imaginative study in delicate sonorities set in the upper register of the keyboard. While it requires nimble fingers in the right hand, it is not as difficult as it looks or sounds. "Two Miniatures" are somewhat more involved harmonically and technically but are worth the extra effort. A piano duet, "The Fantastic Horseman", is a lively piece bubbling with brio. While none of these are up to concert snuff, they are several notches above the salon level. All are idiomatically written and free of nationalistic clichés.

—R. K.

## Bernard Rogers Writes Fantasia for Horn

A sturdy and worthwhile example of Gebrauchsmusik is Bernard Rogers' Fantasia for Solo Horn in F, Kettle Drums, and String Orchestra, which is issued by Presser. Horn players will find the work grateful, not too hard to play, and useful for many occasions. Rogers has designed the work skillfully, with a solo part that contrasts fanfare-like passages with sustained melody. Rhythmically, too, the scheme is well worked out with duple and triple meter alternating. The somewhat bare outlines of the harmonic texture are well suited to the instrument and to the proclamatory mood of the music. It would be too much to claim that the actual musical materials are memorable, but this work does have intellectual energy and exhilarating drive.

—R. S.

## American Opera Season For City Center

A five-week season, consisting entirely of American operas, will be given by the New York City Opera,

## First Performances in New York Concerts

### Orchestral Works

Blitzstein, Marc: "Lear: A Study" (New York Philharmonic, Feb. 27)  
Hanson, Howard: "Mosaics" (Cleveland Orchestra, Feb. 11)  
Mendelssohn: Two-Piano Concerto in A flat (New York Philharmonic, Feb. 27)  
Rozsa, Miklos: Second Violin Concerto (NAACC, Feb. 16)  
Turner, Charles: "Encounter" (New York Philharmonic, Feb. 6)  
Vernon, Ashley: "Millefleurs" (NAACC, Feb. 16)  
Walton, William: Partita for Orchestra (Cleveland Orchestra, Feb. 5)  
Wood, Joseph: Symphony No. 3 (NAACC, Feb. 16)

### Operas

Glanville-Hicks, Peggy: "The Transposed Heads" (Contemporary Music Society, Feb. 10)  
Purcell, Henry: "The Fairy Queen" (Musica Viva, Feb. 26)  
Strauss, Richard: excerpts from "Daphne" (Philadelphia Orchestra, Feb. 4)  
Taylor, Deema: "The Dragon" (University Heights Opera Workshop, Feb. 6)

### Songs

Martino, Don: Three Songs from "Pomes Penyeach" (Composers' Forum, Feb. 15)  
Poulenc, Francis: "Le Travail du Peintre" (Alice Esty, Feb. 21)  
Rieti, Vittorio: "Two Songs between Two Waltzes" (Alice Esty, Feb. 21)  
Stern, Margaret: "The Little Black Lamb" (Charlotte Povia, Feb. 23)

### Choral Music

Kahn, Eric Itor: Vocalise (American Concert Choir, Feb. 19)

### Piano Music

Starer, Robert: "Nofeya", "Gadya" (Yehuda Guttman, Jan. 29)  
White, Julian: "Stratus" (Yehuda Guttman, Jan. 29)

### Dance Scores

Macero, Teo: "Session for Six" (Anna Sokolow, Feb. 19)

### Chamber and Other Instrumental Music

Blomdahl, Karl-Birger: Trio (1956) (Tichman Trio, Feb. 17)  
Borishansky, Elliot: "Set for Unaccompanied Trumpet" (New Chamber Music, Jan. 18)  
Boulez, Pierre: Sonatine for Flute and Piano (B. De Rothschild, Jan. 7)  
Brant, Henry: "Mythical Beasts" (New Century Players, Feb. 10)  
Chardon, Yves: Sonata for Flute and Cello (New York Chamber Ensemble, Jan. 12)  
Daniel, Alan: "Three Dialogues for Double Bass and Piano" (B. De Rothschild, Jan. 7)  
Di Domenico, Robert: Sonata for Flute and Piano (Music in Our Time, Jan. 19)  
Donovan, Richard: "Wood Notes for Flute, Harp, and Strings" (WNYC Festival, Feb. 12)  
Dvorkin, Judith: "Three Letters: John Keats to Fanny Brawne" (New Century Players, Feb. 10)  
Geiser, Walter: Sonatina for Oboe and Piano (Swiss Music, Jan. 8)  
Glanville-Hicks, Peggy: Concertino Antico for Harp and Strings (Music in Our Time, Feb. 2)  
Haieff, Alexei: Three Bagatelles (1952) (Harpichord Music Society, Feb. 3)  
Hovhanness, Alan: "Alleluia" and Fugue (Stanger Chamber Orchestra, Jan. 19)  
Jones, Charles: Duo for Violin and Viola (New York Chamber Ensemble, Jan. 12); Sonata for Violin and Piano (Music in Our Time, Feb. 16)  
Kay, Ulysses: "Pieta" for English Horn and Strings (WNYC Festival, Feb. 12)  
Korn, Peter Jona: Concertino for Horn and Double String Orchestra (WNYC Festival, Feb. 12)  
Krenek, Ernst: Sonata for Harp (Nicanor Zabaleta, Jan. 27)  
Kupferman, Meyer: Sonata for Two Pianos (Music in Our Time, Feb. 2)  
Lakners, Yehoshua: Movement of Sextet (B. De Rothschild Foundation, Jan. 7)  
Lauffer, Beatrice: Capriccio for Small Chamber Orchestra (New Chamber Music, Jan. 18)  
Lie, Sigurd: Two Norwegian Dances for violin (Jeanne Mitchell, Jan. 27)  
Luening, Otto: "Sonata Composed in Two Dayturns for Solo Cello" (Music in Our Time, Feb. 2)  
Lysenko, Mykola: Gavotte from "Ukrainian Suite" transcribed for cello by Zoia Polewska (Zoia Polewska, Feb. 9)  
Kurka, Robert: Serenade for Small Orchestra (Music in the Making, Jan. 10)  
Martino, Don: Quartet for Clarinet and Strings (Composers' Forum, Feb. 15)  
Milhaud, Darius: Duo Concertant for clarinet and piano (New Chamber Music, Jan. 18)  
Moeschinger, Albert: Divertimento (Swiss Music, Jan. 8)  
Mueller-Zuerich, Paul: Trio for strings (Swiss Music, Jan. 8)  
Orr, Robin: Sonatina for violin (Jeanne Mitchell, Jan. 27)  
Overton, Hall: Concertino for Solo Violin (Music in Our Time, Feb. 2)  
Raphling, Sam: Trio for Trumpet, Trombone, and Piano (New Chamber Music, Jan. 18)  
Rosenthal, Laurence: "Sutton's Island Sketches" (Lyric Wind Ensemble, Jan. 7)  
Scott, Cyril: "Pastoral and Reel" for cello (Zoia Polewska, Feb. 9)  
Sear, Walter: Quartet for Brass (Music in Our Time, Feb. 2)  
Serebrier, José: "Pequeña Musica" for Woodwind Quintet; Sonata for Viola Alone; "Suite Canini" for Oboe, Clarinet, and Bassoon (Composers' Forum, Jan. 18)  
Shulman, Alan: Suite for Solo Cello (Richard Kay, Feb. 8)  
Springer, Max: Adagio and Bagatelle from "Suite" for cello (Zoia Polewska, Feb. 9)  
Wendelberg, Norma: Concertino for Oboe and Strings (Composers' Forum, Feb. 15)  
Wuorinen, Charles: "Triptych for Violin, Viola, and Percussion" (Music in Our Time, Jan. 19)  
Wyner, Yehudi: Dance Variations (1953) (New Century Players, Feb. 10)

# RACHMANINOFF

## RAPSODIE ON A THEME OF PAGANINI

- 2 pianos—4 hands. The edition used by soloists to learn the complete work ..... \$3.00
- 2 pianos—4 hands, abridged. Arranged by Cecily Lambert. For student recitals. .... \$2.00
- 18th VARIATION (from complete Rapsodie) as composed for 2 pianos, 4 hands ..... \$1.50
- 18th VARIATION arranged by Hermene Eichhorn for piano solo (Grade 4) ..... \$ .80
- 18th VARIATION arranged by Cecily Lambert for piano solo (Grade 2) ..... \$ .50

67 West 44 Street CHARLES FOLEY New York 36, N. Y.

beginning April 3. The repertoire of ten works will be highlighted by the world premiere of "The Good Soldier Schweik", composed by the late Robert Kurka, and by three first New York performances. The New York premieres are "The Ballad of Baby Doe" by Douglas Moore, "The Taming of the Shrew" by Vittorio Giannini (given by the NBC-TV opera previously) and "Tale for a Deaf Ear" by Mark Bucci.

The balance of the repertoire includes Leonard Bernstein's "Trouble in Tahiti", to be given on a double bill with the Bucci work; Carlisle Floyd's "Susannah"; Marc Blitzstein's "Regina"; Kurt Weill's "Lost in the

Stars"; and a double bill of Gian-Carlo Menotti's "The Old Maid and the Thief" and "The Medium".

"The Ballad of Baby Doe" will open the season. Beverly Sills, Walter Cassel, and Martha Lipton will have leading roles, and Emerson Buckley will be the musical director.

Vladimir Rosing will stage the work, and the costumes and settings will be those created by Donald Oenslager for the original production at the Central City Festival in 1956.

Mr. Rudel will conduct and Jose Quintero will stage "Lost in the Stars", in which Lawrence Winters will sing a leading role. Andreas Nomikos will create the settings.

## Composers Corner

Alexander Tcherepnin's ballet "The Woman and Her Shadow" was performed in Trier, Germany, on Dec. 4. His Suite was scheduled to be played by the British Broadcasting Corporation Symphony in London on Jan. 3.

The first performance in this country of Vincent Persichetti's Serenade No. 10, for Flute and Harp, was given March 12 at the Ethical Society Auditorium in Philadelphia. The new work of the composer, who is head of the composition department at the Philadelphia Conservatory of Music, was played by Kenton Terry and Edna Phillips.

Ross Lee Finney, composer in residence at the University of Michigan School of Music in Ann Arbor, has been commissioned by Yehudi Menuhin to write a work for violin alone. Mr. Menuhin is raising the fee from the dedicatory concert he will give at the Brussels World's Fair on June 1.

In a series of lectures at the University of California, Everett Helm discussed contemporary European music, "German Music of Today", and some of his own works.

"The World of Paul Klee" by David Diamond had its world premiere at a concert of the Portland (Ore.) Junior Symphony, under the direction of Jacob Avshalomov. The concert took place on Feb. 15. Mr. Diamond's composition was the first to be presented in the commissioning series made possible by the Junior Symphony's \$10,000 grant from the Rockefeller Foundation.

Fritz Stiedry, Metropolitan Opera conductor, will take time out from his work at the Metropolitan during the early part of next season, to finish the composition of his first opera "Der gerettete Alkibiades". This work is based on a play by the late Georg Kaiser, who was a close friend of Mr. Stiedry. A grant from an anonymous donor is making the completion of the opera possible.

Six Duets for Four Hands — One Piano by William Fichandler has been published by Chappell & Co. The work is for pianists in the intermediate grades.

Roy Harris has been commissioned by the Beaux Arts Trio to write a Triple Concerto for trio and orchestra. The commission was given to honor Mr. Harris' 60th birthday, which he celebrated on Feb. 12. The work will be premiered by the Beaux Arts Trio in 1959.

Ernst Toch, winner of the Pulitzer Prize in Music for his Symphony No. 3, was awarded the Grand Cross of the Order of Merit by the West German Federal Republic.

American composer John La Montaine has been commissioned by Howard Mitchell, conductor of the National Symphony, to compose a piano concerto. The work will be premiered by the orchestra, with Jorge Bolet as soloist in November, 1958, in Washington.

Performances of compositions by Peter Mennin during the month of March included the premiere of his Piano Concerto on March 1 in Cleveland by the Cleveland Orchestra (for whose 40th anniversary the work was commissioned). It was repeated

in Carnegie Hall on March 7 by the same orchestra. The Houston Symphony will perform his Sixth Symphony on March 20, and the Minneapolis Symphony will give his Fifth Symphony on March 27. The New York Philharmonic scheduled Mennin's Concertato for Orchestra ("Moby Dick") for March 29.

The Sinfonia Breve "Alacran", by the Mexican-born composer Orlando Otey, had its first performance last Dec. 3 by the Lancaster (Pa.) Symphony, Louis Vyrer conducting. Another performance is scheduled in Philadelphia next season by a different orchestra.

Hans W. Heinsheimer has been appointed Director of Publications for G. Schirmer, Inc., New York music-publishing firm.

Arthur A. Hauser, president of the Theodore Presser Company, music publishers in Bryn Mawr, Pa., has announced the appointment of Melvin Balliett as sales manager.

A trio by Bernhard Heiden had its world premiere at the Coolidge Auditorium of the Library of Congress on Jan. 31. It was performed by the Beaux Arts Trio, to whom the work is dedicated.

"Portraits for Orchestra" by Charles Haubiel was performed on Feb. 22 in an American Music Festival program over New York's radio station WNYC.

## Contests

**Leschetizky Association Contest.** Open to all native or naturalized citizens between 17 and 25, who are pupils of members of the Leschetizky Association, and who have not yet had a professional tour or New York press review. Award: Debut recital in New York during 1958-59 season. For further information write to Mrs. Mary Bozall Boyd, 44 Nassau Street, Princeton, N. J.

**St. Louis Symphony Prize.** Open to string players between the ages of 18 and 25, living in Missouri, Kansas, Illinois, Arkansas, Indiana, and Iowa. Award: A scholarship to the Summer Music School at Aspen, Colo., and an opportunity to play with the orchestra. For further information write to Mrs. Stanley J. Goodman, 35 Briarcliff, St. Louis 24, Mo.

**Annual Young Composers Contest of the National Federation of Music Clubs.** For a sonata or comparable work for a combination of three to five orchestral instruments; for a chorus for women's, mixed or male voices, a cappella or with accompaniment. Awards: Total of \$500. Open to native or naturalized citizens between the ages of 18 and 26. Closing date: April 16, 1958. For further information write to National Federation of Music Clubs, 445 West 23rd St., New York 11, N. Y.

**National Federation of Music Clubs Scholarships.** For voice, piano, orchestral winds and strings. Total annual value: \$6,000. Nationwide auditions. For participants between the ages of 16 and 25. For further information write to National Federation of Music Clubs, 445 West 23rd St., New York 11, N. Y.

Virginia Babikian, soprano, and Oscar Ravina, violinist, winners of the New York Madrigal Society Award for 1958, won a joint debut recital at Town Hall on March 28.

The Queen Elisabeth Music Competition, which was devoted this year to composition, was won by Michal Spisak of Poland in the chamber-music section, and Orazio Fiume of Italy in the orchestral section.

The winners of the 1957 Publication Award Contest, sponsored by the Composers Press, Inc., are Anna B. Pierson, Vally Weigl, Blythe Owen, Noah Klaus, and John Mason.

Carol Mont Parker, 19-year-old pianist from Forest Hills, N. Y., won the 1958 Queens College Orchestral Society Award.

The Oshkosh Senior High School's Band's Composition Contest was won by Paul Whear, assistant professor of music at Mt. Union College in Alliance, Ohio.

## New Orleans Company Engages 21 Singers

New Orleans, La.—The Experimental Opera Theatre of America, affiliated with the New Orleans Opera House Association, has announced the engagement of 21 singers in its forthcoming spring season, as a result of auditions held in New York and New Orleans. The artists are: Joan Carroll, Philadelphia, Pa.; Louise Castagna, Pawcatuck, Conn.; Julia A. DeCurtis, New York City; Lisa di Julio, Baltimore, Md.; Imogene Gunther, Hot Springs, Ark.; Mary Jennings, Atlanta, Ga.; Lynn Rasmussen, Kenosha, Wis.; Lois Winter, Toledo, Ohio; Marguerite Zambrana, Havana, Cuba; Betty Monette, Jackson, Miss.; Mary MacKenzie, New York City; Stanley Kolk,

Fremont, Mich.; Robert Moulson, Atlanta, Ga.; Joseph Quinlin, Pittsburgh, Pa.; James Stuart, Baton Rouge, La.; Harry Theard, New Orleans, La.; William Beck, Wadesboro, N. C.; Don Bernard, New Orleans, La.; William Metcalf, New Bedford, Mass.; Spelios Constantine, Holyoke, Mass.; and John McCurdy, Detroit, Mich.

## Vancouver Group To Visit 18 Centers

Vancouver, B. C.—The Vancouver Symphony is visiting 18 centers between March 1 and May 17, giving at least two concerts in each center, as part of the British Columbia Centennial tour. A statement in the Jan. 15 issue of MUSICAL AMERICA referred to the tour as comprising only 17 concerts.

## Associazione Lirica Plans Rome Series

Rome.—In May, the Associazione Lirica Italiana will give a season at the Teatro Valle here, presenting such novelties as Mule's "Liola", Santoliquido's "Ferbuda", and Vinardi's "Rosella", as well as "Cavalleria Rusticana", "Otello", and "Carmen".

## Nies-Berger Conducts Bach Festival

Los Angeles.—The 24th annual Bach Festival presented by the First Congregational Church of Los Angeles was held from March 14 to 16. Major work of the festival was the "St. John Passion", given complete under the direction of Edouard Nies-Berger.

## SIXTH ANNUAL MUSIC FESTIVAL TOUR

Departures: June 4, June 30, July 13

Visiting Scandinavia, Vienna, Holland, Prades, Rome, Verona, Salzburg, Munich, Bayreuth, Lucerne. From: \$1,848.

### FESTIVAL CASALS

San Juan, Puerto Rico  
April 22 to May 8  
Arrangements including  
Festival Tickets—From:  
\$154.00

### CASALS FESTIVAL

Prades  
July 3 to July 21  
Tickets and  
accommodations

Bayreuth Salzburg  
Edinburgh Lucerne  
Berlin — And all  
other Festivals

## FESTIVAL OF TWO WORLDS

Spoleto, Italy: June 5 to June 29

Gian-Carlo Menotti — John Butler — Jose Quintero — Thomas Schippers — Giovanni Urbani

Brochure with program and all-inclusive arrangements in preparation.

For information and reservations, please apply to:

**MAYFAIR TRAVEL SERVICE, INC.**

"THE ARTIST'S AGENT"

119 West 57th St.—Tel.: Plaza 7-5985—Cable: MAYTRASERY—New York 19, N. Y.



DOLLARS . . . . . WILL KEEP YOU INFORMED FOR 6 MONTHS . . . . .

Request a trial subscription of London's Musical Monthly

## LONDON MUSICAL EVENTS

Illustrated • Features on Concerts—Opera—Ballet • Musical Survey • Record Review • Music of Today • Book Reviews • Profiles • Composers Forum.

Write today and enclose \$2.00 check for 6 months subscription: "London Musical Events", 25, Haymarket, London, S.W.1, England, or if you prefer, send your order to: British Publications, Inc., 30 East 60th Street, New York 22, New York

OLIVE

**MIDDLETON** SOPRANO

Available: Opera—Concert—Radio

171 W. 57th St., New York 19, N. Y.

CL-4-1281

# New Recordings

## Conductor's Legacy

**Granados:** "Goyescas." National Orchestra of Spain, Madrid Singers, Ataulfo Argenta, conductor. Consuela Rubio, soprano; Ana Maria Iriarte, mezzo-soprano; Gines Torrano, tenor; Manuel Ausensi, baritone. (London XLL 1698, \$4.98) ★★★

**Debussy:** "Images pour Orchestre." Orchestre de la Suisse Romande, Ataulfo Argenta conducting. (London 1735, \$3.98) ★★★

The world lost one of its most distinguished young conductors when Ataulfo Argenta died last January at the age of 44 (see page 41). Though known in this country mainly through his recordings, he was generally considered in Europe to be on his way to international fame. But as these performances testify, he shall not be remembered as an up-and-coming or promising conductor; he was a fully matured and highly gifted musician as well as a striking personality.

"Goyescas" has a peculiar history as an opera. Much of the work first appeared as a group of piano pieces, and it is in this form that "Goyescas" is most often heard today. Inspired by the paintings of Goya, the music was then adapted into an opera to a libretto by Fernando Periquet, and it was given its world premiere by the Metropolitan Opera on Jan. 28, 1916, with Fittizi, Perini, Martinelli, and DeLuca.

Truthfully, the music is better suited for piano recitals than for the theatre. The operatic version seems more of a series of stage pictures than a dramatically compelling experience. The soprano, however, has much beautiful music to sing (who does not know "The Maiden and the Nightingale"?), and throughout there is much opportunity for the display of vocal resources.

Mr. Argenta has his own individual way with this music. He lets the orchestra sing persuasively, colorfully, and passionately but not at the expense of covering the artists. Of the individual performers Consuela Rubio is a most affecting Rosario, and her voice is particularly suited to the part. The others in the cast are not as impressive.

The comments made about Mr. Argenta's performance could also be

repeated about his interpretation of Debussy's "Images". For again he draws from the music a radiant interpretation. —F. M., Jr.



Ataulfo Argenta

## Recording Company Debut

A new recording company, Alta Records, makes its bow with a single 12-inch disk presenting Dorothy Eustis, pianist, in Beethoven's Sonata No. 17, Op. 31, and a Chopin group consisting of three Etudes, a Mazurka and a Scherzo (Alta 1001, \$4.95)★★★. A native of Seattle, Miss Eustis has appeared widely in this country and throughout the world as a recitalist and soloist with orchestra. A pianist of marked romantic temperament, her expressive powers are most fully revealed in the Chopin pieces, particularly in the A minor Mazurka, Op. 17, and the C Sharp minor Scherzo, Op. 39, which are set forth in virtuoso style with large dynamics and a strong sense of their dramatic potential. The Beethoven sonata is ably performed, though the tempos are prevailing fast. The recording itself will be of interest to hi-fi fans as an example of the new "Microfusion" process lately developed by the Cook Laboratories. —R. E.

## Musical Explorer

**Sammartini, Giovanni Battista:** Symphony in A for Strings; Sonata in G for Two Horns and Strings; Symphony in A for Two Horns and Strings; Sinfonia No. 2 dell'Accademia in C; Symphony in G for Trumpets and Strings. Orchestra dell'Accademia dell'Orso, Newell Jenkins, conductor. (Period SPL 731, \$4.98.) ★★★

**Vivaldi, Antonio:** Concerto for Two Mandolins and Strings in G major; Concerto for Piccolo and Strings in A minor, No. 1; Concerto for Piccolo and Strings in C, No. 2; Concerto for Piccolo and Strings in C, No. 3. Orchestra dell'Accademia dell'Orso, Newell Jenkins, conductor. (Period SPL 733, \$4.98.) ★★★

Newell Jenkins, who conducts the elegant and delightful performances by the Orchestra of the Accademia dell'Orso in these albums of works by 18th-century Italian masters, is one of a growing band of young American scholars and conductors who are

widening our musical horizons. Just recently, in a series given in New York by the Clarion Concerts organization, Mr. Jenkins gave us a taste of the treasures he has unearthed and edited for performance. The labor that has gone into these recordings and concerts is enormous.

Little does the casual listener suspect the bristling problems that beset the musical explorer of the 17th and 18th centuries—problems of text, of interpretation, of style and a dozen other factors. But when the hardy pioneer accomplishes his task successfully, the resulting performance sounds utterly carefree and graceful.

Giovanni Battista Sammartini (1701-1775) had joined that august company of once famous composers who live on precariously in histories and libraries, when the current renaissance of 18th-century music and the advent of LP recording brought him back to life. In his day he was widely renowned, as the numerous copies of his works found in libraries throughout Europe testify. Gluck studied with him; the young Mozart visited him to pay his respects. Like most of his contemporaries, he was incredibly prolific—some 2,000 works are credited to him. Nor was this music hasty or superficial, if the works in this album and the word of scholars are to be believed.

In his notes, Bernard Lebow draws attention to Sammartini's importance, the shaping of the symphony as it developed in the later 18th century, reaching high points in Haydn and Mozart. But, as Mr. Lebow adds, his music needs no apology and its "intrinsic beauty and originality . . . deserve repeated hearings". The horns and trumpets in some of these symphonies are used instead of the harpsichord to fill out the harmony. Mr. Jenkins conducts with affection and animation.

The listings of the works in the Vivaldi album bear witness to the industry of scholars in this field. Thus, the Concerto for Two Mandolins and Strings in G major is listed: Giordano Vol. I, No. 14; Pincherle No. 133; Rinaldi Op. 21, No. 11. There remains a vast amount of work to be done but the researchers have the infinite satisfaction of knowing that the music that they unearth and edit will not remain buried in libraries but will have a very good chance of being heard throughout the musical world either in concert or in recordings.

What a comment on vulgarization these concertos for mandolin and piccolo provide for us! The average music-lover will smile when he thinks of a concerto for these instruments with their unfortunate modern associations. But the smile will fade into delighted amazement when he hears how Vivaldi treats them. The mando-

lins do not plunk and the piccolo does not squeal. They are handled with imagination and musical respect and the results are delectable. Again, the performances are transparent, rhythmically alert, and emotionally alive. —R. S.

## Schippers Abroad

**Durante, Francesco:** Concerti for Strings in A major and in F major (transcribed for string orchestra by Adriano Lualdi). **Salleri, Antonio:** Overture to "Axur, King of Ormus". **Vivaldi, Antonio:** Overture, "al Santo Sepolchro", Op. 50; Concerto for Orchestra in C major (for Two Mandolins and Salmo), Op. 64, No. 6 (edited and elaborated by Alfredo Casella). Orchestra Alessandro Scarlatti, Thomas Schippers conducting. (Angel 35335, \$4.98.) ★★★

The Scarlatti Orchestra of Naples, which usually records at the famous Conservatory San Pietro a Maiella, has made several albums for Angel under its regular conductor, Franco Caracciolo. But it took advantage of a visit by the young American conductor Thomas Schippers to perform this program under his direction. The playing has intensity, conviction, and immediacy; Mr. Schippers approaches Durante and Salleri and Vivaldi just as heartily and uninhibitedly as he would Bartok or Stravinsky, which is healthy and right. Whatever reserves one may have about the editions used (personally, I enjoy the Casella arrangement of Vivaldi in spite of its modernizations) one still can enjoy the music. And if the orchestra is a bit heavy and coarse at times, Mr. Schippers never lets the texture become obscure. Luigi Pestalozza's album note gives scrupulous and scholarly attention to the scores used and the changes made. But most listeners will simply enjoy the vigor and eloquence of these interpretations, without troubling themselves about historical perspective. —R. S.

## Could Plays More Bach

Admirers of the highly individual art of pianist Glenn Gould will be delighted with his performance of the Bach Partitas No. 5, in G major, and No. 6, in E minor (Columbia ML 5186, \$3.98)★★. The always-astounding vigor of Mr. Gould's style, the phenomenal independence and steel-trap precision of his finger technique are here demonstrated to the full. He has a tendency toward fast tempos, even in the slow movements, and his driving assertiveness may tire ears accustomed to a more relaxed approach; but there is an irresistible rightness in Mr. Gould's methods once you have accepted his point of view. —R. E.

## Key to Mechanical Ratings

- ★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.
- ★★ Average. Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.
- ★

HEAR PIANIST DOROTHY  
**EUSTIS**  
on alta records  
Beethoven "Tempest" Sonata  
Chopin Etudes, Mazurka, Scherzo  
"Admirable Piano Sound  
and Virtuoso Playing"  
—Cleveland Plain Dealer  
Concert Hall Presence High Fidelity  
G. SCHIRMER, INC.  
3 E. 43rd St., NYC 17 \$4.95 pp.

## "PSALMS WITH MUSIC"

18 Psalms for mixed choir and organ, for choral groups, choral directors, of all churches and faiths, \$5.00.

## Republic Records Inc.

907 N. Harker Ave., Hollywood 46, Calif.  
Distributors Wanted.

## RECITALS in New York

(Continued from page 27)

Mr. Buckingham has a resonant bass voice, which, regrettably, is not well produced. He had difficulty with his solo arias, especially those with exposed legato lines. In a group of unfamiliar duets, one by Rubinstein and two by Dvorak, he was much more at home, and he and Miss Asaro made a most charming ensemble.

Rita Loving accompanied the artists with earnest forcefulness.

—A. R.

### Charlotte Povia . . . Contralto

Town Hall, Feb. 23, 5:30 (Debut).—Charlotte Povia, a young contralto from Yonkers, proved to be a serious-minded singer whose potentialities have not as yet been fully realized. The reason, I suspect, lies in faulty vocal production. She had ample breath control; her diction was excellent in German, French, Italian and English; and she sang with understanding; but her voice was uneven in quality—lovely in the middle register, out of focus in the upper, and weak in the lower.

Miss Povia made her best impression with Mahler's "Kindertotenlieder". These were communicated with musical insight if not always with the desirable vocal polish. The singer displayed a keen awareness for the Bach style, too, in her opening aria from Cantata No. 81, "Jesus schläft, was soll ich hoffen?" Donizetti's aria "O mio Fernando" from "La Favorita", on the other hand, served but to point up her present vocal shortcomings. Songs by Fauré, Debussy and Schubert, and, in lighter vein, by Elinor Remick Warren, Gladys Rich, Manna-Zucca and Margaret Stern—whose "The Little Black Lamb" received its first New York performance—completed the program. Robert Payson Hill was the capable accompanist.

—R. K.

### Montreal String Quartet

Carnegie Recital Hall, Feb. 23, 5:30 p.m. (Debut).—The Montreal String Quartet, substituting for the indisposed Hermann Prey, made its first local appearance in this program, which was sponsored by the Concert Society of New York. Formed three years ago, the group is composed of Hyman Bress and Mildred Goodman, violins; Otto Joachim, viola; and Walter Joachim, cello. In the three works heard the performers impressed more for their youthful spontaneity than for polished ensemble playing, and they were at their best in expressing the lyric songfulness of the Beethoven Quartet, Op. 18, No. 2, and the Haydn Quartet, Op. 64, No. 6. Characteristics of their interpretations were their good rhythmic sense and their obvious love for the music. But this devotion could not conceal some faults of ensemble. In the Brahms Quartet, Op. 51, No. 1, balances between the instruments were not always well maintained, tonal quality was occasionally harsh, and the musical texture was not always clear to the ear.

—F. M., Jr.

### Leonid Kogan . . . . Violinist

Carnegie Hall, Feb. 23.—Leonid Kogan's recital debut confirmed the high anticipations I had formed at his orchestral debut with the Boston Symphony on Jan. 18 in this same hall. The young Russian violinist had played the Brahms Concerto not only with sovereign command of every conceivable technical problem but with

lofty taste and warm feeling. These same qualities were apparent in his performance of the Brahms G major Sonata at this recital, with the able Andrei Mitnick at the piano. The playing was very free; there were sudden changes of tempo and dynamics, some of them startling. But the core of the music—its infinitely sad, drawn-out sweetness, its mysterious tenderness, its ominous sense of farewell—were all conveyed with lustrous tone, exquisite phrasing and a wonderful intimacy.

The acid test of the recital was the Bach Sonata No. 3, in C major, for violin alone, which Mr. Kogan played magnificently. Never have I heard the fugue more beautifully integrated and shaped, and any violinist who can turn from this titanic effort to the succeeding Largo with such a complete readjustment of values as he did is a master of the highest order.

Mr. Kogan's bowing is a miracle of suppleness and elegance, his tone glows with myriad colors, and his fingers know no problems. One of the chief delights of the evening was the performance of Prokofiev's Sonata No. 1, in F minor, in which both violinist and pianist said the last word about this fascinating work, which mingles contemporary bravura with rich emotional substance. Who could forget the muted scales, rushing like the wind, or the slashing chords, which never became rough or brutal?

For dessert, we had two 19th-century virtuoso works of that type so beloved by audiences. And rightly so, when they are played with the unbelievable facility and poetic charm that Mr. Kogan brought to both the Saint-Saëns "Havanaise" and the Sarasate "Caprice Basque". The harmonics and finger-and-bow pyrotechnics of the latter performance left the audience in a feverish state of enthusiasm which was only partially abated by two encores. Mr. Kogan has a Paganini as well as a Joachim side.

—R. S.

### Patricia Neway . . . . Soprano

Circle in the Square, Feb. 23.—A program of Berg and Copland songs sung by Patricia Neway is an inviting and provocative idea. Berg, the heart of the 12-tone school, was represented by his Seven Early Songs; Cradle Song from "Wozzeck"; Four Songs, Op. 2; and Three Songs from "Der Glühende". Copland, the heart of the American school, was represented by his cycle Twelve Songs of Emily Dickinson. Let it be said at the outset that Miss Neway was in admirable form; hers is a most distinguished voice. She has great power coupled with the utmost subtlety. She not only thinks through a song she lives through it as well.

When heard previously, the Copland cycle dwarfed all else on any program, such is the range and artistry of the settings. It was on this occasion in turn dwarfed by Berg's genius. The Seven Early Songs are written in the great tradition of the lied. Particularly beautiful was "The Nightingale", and hauntingly expressive was "Summer Days". Singers

who are looking for songs are urged to seek out these miniature masterpieces. Robert Colston, pianist, was an adequate accompanist, and he contributed a mundane account of Berg's Piano Sonata, Op. 1. —E. L.

### Mary Barbara Williamson

. . . Contralto

Town Hall, Feb. 26 (Debut).—Mary Barbara Williamson is a native of Cleveland and a graduate of the Eastman School of Music. She displayed a contralto voice of warm, beautiful quality, and had an ingratiatingly direct manner of presentation. Sustained phrases were gracefully wrought and well controlled in Purcell and Mozart arias. She at times lacked complete assurance and accuracy in her high range in the opening group of songs.

She gave the entire group of Wolf lieder sensitive interpretations, particularly "Verschwiegene Liebe" and "Mausfallen — Sprüchlein". Subtle variations of color and dynamics were achieved and an expressive immediacy found in relatively few lieder singers. The loveliness of her low voice in Wolf's "Zur Ruh" was exceptional. The Zwei Gesänge, Op. 91, by Brahms, were sung with attractive lyricism. "To People Who Have Gardens" (arranged by Kennedy Fraser) and Gerrard Williams' lively "Baby's Night Song" were sung with gratifying charm and brightness, as were four "Chants d'Auvergne" by Canteloube, "Ave Maria Zart" (anon.), and songs by Delius, Head, Warlock, Dougherty, Pittaluga, Obradors and Turina. Stewart Wille accompanied; the violinist for the Brahms songs was Carl Eberl.

—D. B.

### Gregory Bemko . . . Cellist

Town Hall, March 1.—Gregory Bemko, a native New Yorker of Ukrainian heritage and presently on the faculty at Occidental College, offered a beautiful program devoted principally to works of the 19th century. Mr. Bemko impressed one with his good musical taste, sincere musicianship, and warm, velvet tone quality in the middle register. Only in the upper reaches of the instrument were there occasional inaccuracies of intonation.

At the outset of the program he showed signs of tentativeness and stiffness and his tone quality in spots took on an excessive vibrato. The Beethoven Sonata in A was given a somewhat hasty treatment. The opening theme, thereby, lacked a needed feeling of breadth and spaciousness, and as a consequence lost a certain amount of its inherent nobility. The last movement also suffered from a lack of rhythmic stability and a slight raggedness of ensemble, as the tempo tended to get out of hand. This was also true of the finale of the charming Haydn Divertimento, which opened the program.

But once he had gotten over his slight case of nerves, Mr. Bemko went on to give a beautiful recital. The tour de force of the evening, the Rocco Variations of Tchaikovsky, was accorded a very tasteful and persuasive performance. No oversentimentalizing, nor bravura for its own

sake; all was pure Tchaikovskian elegance and grace. The real highlight, however, was the extremely moving account of the haunting Elegy by Fauré. The program closed with "Ukrainian Fantasy" by Arkadie Kougell. It is principally a lyric work, consisting of small sketches of ever-shifting moods, which were fully captured by the cellist.

—C. S. R.

# GANZ

Steinway Piano Decca Records

Hotel Pearson  
Chicago 11, Illinois

## JOHN HERRICK

BARITONE

Concert — Radio — Oratorio  
Teacher of Singing

171 W. 71 St., New York 23, N. Y.—TR 7-7594

GYORGY

## SANDOR

Pianist

THE FRIEDBERG MANAGEMENT

113 W. 57th St., New York 19, N. Y.

Anton Rocco

GUADAGNO

CONDUCTOR

Opera-Concert-Tv-Radio  
Guest Appearances

854 Carnegie Hall, New York 19, N. Y.

DEAN

## ECKERTSEN

Conductor

VOX RECORDS

"Incontestable authority"

Disque—Paris

## MISCHA ELMAN

50th Anniversary Season

1958-59

National Artists Corporation  
Luben Vichey, President



## Marina Svetlova

Prima Ballerina

with 2 Solo Dancers & Pianist

Season 1958-59

National Artists Corporation  
Luben Vichey, President



## MILDRED DILLING

The First Lady of the Harp

Season 1958-59

National Artists Corporation  
Luben Vichey, President



# Robert MUELLER

National Artists Corporation Luben Vichey, President, 711 5th Ave., New York 22, N. Y.

## AMERICAN PIANIST

"... a red blooded conception combining technical bravura with rhythmic dash." Schonberg, N.Y. Times, 3rd NY recital, Carnegie Hall, Oct. 26, 1957

2nd TRANSCONTINENTAL TOUR



# ORCHESTRAS in New York

## Gendron Plays Three Cello Works

National Orchestral Association, Leon Barzin, conductor; Maurice Gendron, cello; Carnegie Hall, Jan. 21:

Cello Concerto in D major ..... Haydn  
Cello Concerto in B minor ..... Dvorak  
"Schelomo" ..... Bloch

The second concert of the season by the National Orchestral Association served as the New York debut for a fine young French cellist, Maurice Gendron. Born near Nice, in 1920, Mr. Gendron was a prize-winning student at the Paris Conservatoire, played throughout Europe during World War II, and presently conducts master classes in the State Conservatoire of Saarbrücken.

With Leon Barzin conducting the well-rehearsed training orchestra, the soloist participated in three well-known works for the cello, each of them allowing him to perform in a different style and idiom. The opening work, the Haydn Concerto in D major, was played in the original version, from a manuscript with Haydn's signature affixed. Mr. Gendron came across the score several years ago in Berlin, and it has since been published. The ensemble is smaller in the original, and Mr. Gendron wrote his own cadenzas, which were in keeping with the thematic material of the first movement. It was a lyric, light-hearted performance.

The Dvorak concerto calls for the full orchestra and greater demands upon the soloist, especially in the execution of passages in the cello's upper register. Mr. Gendron played with considerable style, digging into the rich score with keen appreciation for its soaring melodic line. At the end the audience accorded him an ovation and was also enthusiastic in its appreciation of the Bloch "Schelomo".

—W. L.

## Stern Is Soloist In Bartok Concerto

New York Philharmonic, Leonard Bernstein conducting, Isaac Stern, violinist. Carnegie Hall, Jan. 23:

Symphony No. 104 in D major ("London") ..... Haydn  
Violin Concerto ..... Bartok  
"Rapsodie Espagnole"; Bolero ..... Ravel

This was a splendid example of the type of concert that is filling Carnegie Hall with enthusiastic audiences and making the start of Leonard Bernstein's regime with the Philharmonic



Isaac Stern

completely auspicious. It began with a careful and tasteful performance of an unhackneyed classic, which was followed by a memorable performance by both soloist and orchestra of one of the greatest concertos of our century, and ended with superb performances of modern and highly entertaining colorful pieces. The orchestra was on its toes throughout the evening, and Mr. Bernstein never let his own exuberant personality get between himself and the music. Everyone was happy.

In recent years Isaac Stern has ma-

tured in style and understanding without sacrificing one iota of his emotional vitality and electrifying technical power. His playing of the Bartok Violin Concerto was not merely a feat of fingers and bow; it was suffused with a profound imagination and depth of understanding that made it an unforgettable musical experience. The expression of seraphic happiness that stole over his face in the exquisite variations of the Andante tranquillo was mirrored in the ecstatic quality of his playing. And he swept through the fearful outbursts in the first and last movements as if these passages played themselves. Nor should I fail to praise Mr. Bernstein, for he inspired the orchestra to an accompaniment that was as sensitive and unerring as Mr. Stern's playing. May we have this concerto again next season, please? The audience certainly left no doubt about its excitement and gratitude.

When the trumpet, at the beginning of the Haydn, lit into his dramatic call of the fifth, I was worried, but the performance immediately withdrew into its proper stylistic framework thereafter. As for the final Bolero, it built inexorably to one of those climaxes which release the full thunderous power of the Philharmonic. Rhythm is part of Mr. Bernstein's cell-structure and no one can imbue it with more hypnotic stress.

—R. S.

## Shapiro and Foss Works Led by Bernstein

New York Philharmonic, Leonard Bernstein, conductor. Jennie Tourel, mezzo-soprano; Isaac Stern, violinist. Carnegie Hall, Jan. 26:

"Credo" ..... Harold Shapiro  
(First New York performance on Jan. 25)  
Concerto for Violin and Orchestra ..... Bela Bartok  
"Song of Songs", Biblical Solo ..... Lukas Foss  
"Rapsodie Espagnole" ..... Maurice Ravel

In a very interesting and spirited Sunday afternoon concert we had the opportunity to hear works by two young American composers. Opening the concert was Shapiro's "Credo", a work commissioned by the Louisville Orchestra in 1955. About nine minutes in duration and written in one movement, this composition is surprisingly "tonal" in its choral-like, sombre flow—"lento" throughout—and has a sound, plastic structure. There is no avant-garde experimenting and searching in the orchestration, which is nevertheless very effective. It has color, good balance, and reveals in a flute-horn passage and a violin solo cantilena especially, fine taste.

Lukas Foss's composition draws its text from the King James version of the Bible. Divided into four sections, and rather impulsive in character, this music is rich in ideas—harmonically as well as rhythmically—but has a certain superficiality and lacks real conviction. Most interesting in structure was the second movement, with its short fugal treatment, whereas the third section impressed most by its blend of an extremely diversified instrumentation and a masterly conveyed vocal line.

Miss Tourel gave the solo part, which is quite demanding in range,

the sovereign fullness of her vocalism, and impeccable phrasing combined with the musical insight of a great artist.

Both Mr. Shapiro and Mr. Foss were on hand to acknowledge the favorable reception of their works by the audience. Also on the program, and repeated from the Thursday and Friday concerts, was Bartok's Violin Concerto, with Isaac Stern as soloist, and the "Rapsodie Espagnole" by Ravel.

Mr. Bernstein conducted with his usual agility and kept the orchestra in an obviously good mood.—J. F. S.

## Copland, Kogan Appear with Philharmonic

New York Philharmonic, Aaron Copland, guest conductor, and Franco Autieri, associate conductor; Leonid Kogan, violinist. Carnegie Hall, Jan. 30:

"An Outdoor Overture";  
Third Symphony ..... Copland  
"Symphonie Espagnole" ..... Lalo  
In his first appearance in that role here, Mr. Copland proved a rarity of his breed—a vigorous and commanding conductor of his own music. He guided the Philharmonic men through a jaunty reading of his march-like overture, written expressly for the use of high school orchestras (and pretty good orchestras they would have to be), and a probing, yet concise, statement of his Third Symphony which remains his most important symphonic work to date.

Both the overture and the symphony have the wide-striding, non-chromatic melodic construction and the bittersweet quality of harmonization suggestive of wood-smoke in the open air that are hallmarks of his best works, especially the dance pieces like "Appalachian Spring" and "Rodeo". The open-faced, earthy, folk-like nature of his inspiration is ever present. It wears well.

The Lalo warhorse is of a vintage which seems to be *déclassé* in some quarters today, but it still has plenty of romantic warmth and charm when the interpreter is not self-conscious about evoking it. Mr. Kogan played it with a technical perfection which was breathtaking, but his stylistic approach was so elegant and impersonal that much of the Spanish-perfumed sensuousness and bravura of the music was dissipated.

—R. E.

## Kogan Heard In Mozart Concerto

New York Philharmonic, Dimitri Mitropoulos, conductor. Leonid Kogan, violinist. Carnegie Hall, Feb. 2:

Overture, "The Magic Flute" ..... Mozart  
Violin Concerto in G, K. 216 ..... Mozart  
Symphony No. 2 ..... Beethoven  
Overture, "Lenore", No. 2 ..... Beethoven

Leonid Kogan, the eminent Russian violinist who made his initial appearance with the New York Philharmonic on Thursday night, was the magnet that drew a capacity audience to this Sunday afternoon concert, which also marked the return of Dimitri Mitropoulos, absent since November, to the podium.

Mr. Kogan's performance of the concerto was one of youthful zest, tonal refinement and technical polish within a stylistic framework befitting the period. The corner movements

## NORTHWESTERN UNIVERSITY School of Music

Evanston, Illinois

George Howerton, Dean

### MME. LOTTE LEHMANN

Eminent concert and operatic soprano

will return to Northwestern University to conduct a series of lecture-demonstrations in Vocal Literature on April 7, 9, 11, 14, 16, 18, 21 and 23.

Further information and tickets available from the Concert Manager, School of Music.

were dispatched with brilliancy and rhythmic vigor—the Papageno-like Rondo even puckishly—but it was in the tender Adagio that the violinist made his deepest impression. The silvery sheen of his tone in this movement matched the lyrical eloquence and simplicity of his delivery. Mr. Mitropoulos and the orchestra gave the soloist their whole-hearted support.

The only orchestral work in the program that received anything like an outstanding performance was the "Leonore" Overture No. 2. The symphony suffered from a surfeit of "interpreting". Pointing out the minutiae in the score, as Mr. Mitropoulos did, served as an excellent lesson in symphonic anatomy but it did not put the breath of life into the music.

—R. K.

### Gueden Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Hilde Gueden, soprano, soloist. Carnegie Hall, Feb. 4:

Excerpts from "Daphne" ..... Strauss  
(First performance in New York)  
"Le Martyre de Saint Sebastien" Debussy

Richard Strauss's one-act opera "Daphne", one of the mellow and serenely beautiful works of his old age, had its premiere as long ago as 1938 in Dresden, but it has yet to be heard in its entirety in the United States. Our thanks must go to Mr. Ormandy for conducting so consummate a performance of these excerpts, with so flawless a soloist as Hilde Gueden, whose voice was nothing short of heavenly in the soaring phrases set off by an exquisite orchestral background. The excerpts consisted of the Prelude to the opera; Daphne's monologue "O, wir gerne blieb' ich bei dir"; the passage beginning "O, mein Leukippos, geliebter Gespieler"; and the marvelous Transformation, in which Daphne is changed into a laurel tree, her disembodied voice finally merging with the song of the birds and the wind in her branches.

The Debussy music also enjoyed a devoted performance. Mr. Ormandy had fined and polished the orchestral sonorities to the ultimate. Vera Zorina (despite an injury that compelled her to wear a cast, adroitly concealed by red scarves) recited the interminable speaking part bravely and without faltering. Miss Gueden, Ethelwyn Whitmore and Natalie Moeckel sang the vocal solos well, and the Philadelphia Orchestra Chorus and Musical Art Society of Camden sang the choral episodes with noteworthy refinement. But this work remains a colossal bore. The d'Annunzio mystery play reeks of fin-de-siècle preciousness and pseudo religious bombast, and Debussy's music is fearfully tenuous for all its masterly scoring and exquisite harmonies.

—R. S.

### Cleveland Orchestra Opens New York Series

Cleveland Orchestra, George Szell, conductor. Paul Badura-Skoda, pianist. Carnegie Hall, Feb. 5:

Partita for Orchestra ..... Walton  
(First New York performance)  
Piano Concerto in F major, K. 459  
Symphony No. 7 ..... Schubert

Honoring its own 40th anniversary, the Cleveland Orchestra undertook a series of three New York concerts of which this was the first. Also in

honor of its birthday, the orchestra commissioned several new works by American and European composers. The Walton Partita, comprising a Toccata, Siciliana and Giga, was one of them. The music is appropriately festive, light in sentiment, and, as its composer intended, not at all difficult to absorb at first hearing.

Paul Badura-Skoda played the martial Mozart concerto diligently and with fleet and accurate fingers. His interpretative approach, however, was routine almost to the point of dullness, and most of the brilliance of the performance was due to the exquisite refinement of the orchestra's ensemble playing, particularly among the brass and the woodwinds.

Indeed the brilliance of the whole concert was a tribute to the perfection the Cleveland players have achieved in recent years under the guidance of Mr. Szell. The mature, virtuosic, soul-satisfying performance of Schubert's great C major Symphony fully attested to that. The Cleveland Orchestra, with a personnel second to none and an artistic dedication and discipline of an order that is growing all too rare these days, unmistakably has joined the ranks of the world's finest symphonic organizations.

—R. E.

### Serkin Plays Strauss and Schumann

New York Philharmonic, Dimitri Mitropoulos, conductor. Rudolf Serkin, pianist. Carnegie Hall, Feb. 6:

Symphony No. 3 ..... Brahms  
"Encounter" ..... Charles Turner  
(First New York performance)  
Introduction and Allegro  
Appassionato, Op. 92 ..... Schumann  
"Burleske" ..... Strauss

I have never heard anyone else play the Strauss "Burleske" with the combination of demonic power, impish playfulness, and Viennese nostalgia that Rudolf Serkin brings to it. The work is deceptively difficult to perform, for it calls for the sort of technique that is required by the Brahms B flat Concerto and yet it is a frolicsome, carefree romp by a young genius in his twenties. The secret of Mr. Serkin's magic with it lies in his marvelous sense of rhythm and structural integration and his profound musicality. Where others find froth, he finds champagne. He also reanimated the somewhat faded Schumann work, which cannot compare with the Piano Concerto in freshness of ideas and development. Mr. Mitropoulos and the orchestra provided vigorous, if somewhat sloppy, accompaniments.

Charles Turner is the pupil in composition of Samuel Barber, a fact that is clearly apparent in his fluidly melodic and unabashedly romantic music, though Turner has his own style and language. "Encounter" is a well-constructed, thoroughly professional work, but, like Turner's score for Francisco Moncion's ballet, "Pastorale", it seems to me to lack salient thematic ideas and creative impulsion. It is bland, somehow familiar, music that fails to take hold either of the mind or the imagination, as the best of Barber's does. Perhaps, one of these days, Turner will startle us with something that is unforgettably his, something that needed saying. Mr. Mitropoulos conducted the score from memory, with both authority and devotion.

The Brahms symphony was rhythmically distorted and emotionally vulgarized, but it did have sweep and propulsion.

—R. S.

### Brooklyn Philharmonia Gives Verdi Requiem

Brooklyn Academy of Music, Feb. 8.—The Brooklyn Philharmonia was conducted by Siegfried Landau in a performance of Verdi's "Requiem", assisted by Saramae Endich, soprano; Mary McMurray, mezzo-soprano; Jean Deis, tenor; Kenneth Smith, bass; and the choir of the Manhasset (Long Island) Congregational Church.

### Serkin Soloist In Reger's Concerto

Carnegie Hall, Feb. 8.—Max Reger's Piano Concerto in F minor, Op. 114, was the featured work in the New York Philharmonic's Saturday evening concert. Although the concerto was written in 1910, it was not heard in this country until 1945 in Minneapolis, by the Minneapolis Symphony. Rudolf Serkin and Dimitri Mitropoulos, then as now, were soloist and conductor.

So far as this performance is concerned, the concerto received as fine an exposition as it is likely to get. Aside from its enormous difficulties, the concerto is a long, sprawling, somewhat diffuse work. Only a confirmed Regerite would bother to add it to his repertoire, for the concerto lacks the coherence, the logical build-up and the overpowering effect of such great Reger works as the Prelude and Fugue on BACH, the "Mozart" Variations, or the "Weihnachten 1914". For Mr. Serkin and Mr. Mitropoulos, the concerto's bristling difficulties were a challenge superbly met. Mr. Serkin played with magnificent sweep this post-romantic music with its tincture of Brahms and Richard Strauss.

Brahms's Third Symphony, repeated from the Thursday night concert, and Ralph Vaughan Williams' Fantasia on a Theme of Thomas Tallis completed the program.

—R. K.



J. Abresch

Erica Morini

### Szell Introduces Work by Hanson

Cleveland Orchestra, George Szell, conductor. Erica Morini, violinist. Carnegie Hall, Feb. 11:

Overture to "The Bartered Bride" ..... Smetana  
"Mosaics" ..... Howard Hanson  
(First New York performance)  
Symphony No. 3 ..... Brahms  
Violin Concerto ..... Beethoven

At the second of his three New York concerts with the Cleveland Orchestra George Szell introduced a new work by Howard Hanson, the fourth of a series commissioned by the orchestra in honor of its 40th anniversary. "Mosaics" had its world premiere in Cleveland on Jan. 23, 1958.

In recent years, Hanson's style has grown soberer and more intellectual in cast. The purple patches and sentimental outbursts of some of the earlier works have been happily replaced by clear and emotionally vigorous musical thinking and fantasy. This new work is romantic and brooding in character, but it never loses its thread of development or maunders



## ASPEN MUSIC SCHOOL and FESTIVAL

ASPEN, COLORADO

SUMMER 1958

OUTSTANDING ARTIST-FACULTY IN ALL DEPARTMENTS

### Voice

PHYLLIS CURTIN  
LESLIE CHABAY  
MACK HARRELL  
OLGA RYSS  
JENNIE TOUREL

### Piano

JOANNA GRAUDAN  
ROSINA LHEVINNE  
WILLIAM MASSELOS  
EDITH OPPENS  
FRANZ RUPP  
LEONARD SHURE  
VRONSKY & BABIN

### Opera Workshop

FELIX POPPER  
Musical Director  
JOHN NEWFIELD  
Production Director  
CAROLYN BILDERBACK  
Dance

### Diction and Speech

EVELINA COLOMNI  
MADELINE MILHAUD

### Timpani and Percussion

GEORGE GABER

### Teachers Course

### Wind Instruments

ALBERT TIPTON, flute  
ALBERT GOLTZER, oboe  
EARL BATES, clarinet  
HAROLD GOLTZER, bassoon  
JAMES CHAMBERS, French horn  
WESLEY LINDSKOOG, trumpet  
KEITH BROWN, trombone and tuba

### String Instruments and Chamber Music

MARJORIE FULTON, violin  
SZYMON GOLDBERG, violin  
EUDICE SHAPIRO, violin  
RALPH HERSH, violin  
ROMAN TOTENBERG, violin  
WILLIAM PRIMROSE, viola  
NIKOLAI GRAUDAN, cello  
ZARA NELSOVA, cello  
STUART SANKEY, double bass  
JULIARD STRING QUARTET

### Conducting

IZLER SOLOMON

### Composition

CHARLES JONES  
DARIUS MILHAUD

### Young People's String Program Ages 14 through 17

Individual Instruction and Workshops. Ask for Special Announcement.

Write: NORMAN SINGER, Executive Director and Dean  
Dept. A, 161 West 86th Street, N. Y. 24, N. Y.

## ORCHESTRAS in New York

about in a mist of lush sounds. Though it is not a series of strict variations, the motives of the sections are interrelated and one follows a connected musical discourse. The orchestration is rich but sombre; the work might have been called Meditations, instead of "Mosaics". After a superb performance by Mr. Szell and the orchestra, the composer came to the stage to share the applause.

Miss Morini is no stern classicist but she is a sensitive, noble musician to her fingertips and she plays the violin with a rapt intensity given to very few artists. In those poignant passages of sustained song in which the Beethoven Concerto abounds, her

tone glowed like a burning filament and she made the rondo deliciously playful. And how wonderful was the rapport between soloist and orchestra! No less felicitous in style and emotionally satisfying were the performances of the Smetana overture and Brahms symphony. Among the world's really great conductors Mr. Szell has an honored place. —R. S.

### Neuman Conducts Opening Of WNYC Festival

Town Hall, Feb. 12, 2:30.—The 19th annual WNYC American Music Festival, held as usual between Lincoln's and Washington birthdays, opened with a concert played by the Knickerbocker Chamber Orchestra (George Koutzen, director), conducted by Herman Neuman. The program included the premiere of Ulysses Kay's "Pietà" for English Horn and Strings; the New York premieres of Richard Donovan's "Wood Notes" for Flute, Harp and Strings, and Peter Jona Korn's Concertino for Horn and Double String Orchestra; Arthur Foote's Suite in E for Strings, and Daniel Pinkham's Concertant for Violin, Harpsichord, String Orchestra, and Celesta.

### Bach Aria Group

Town Hall, Feb. 12.—The final concert of the Bach Aria Group series this season had the Cantatas Nos. 10, 108, and 8 on the program, besides excerpts from the Cantatas Nos. 115, 78, 99, and the alto aria with violin obbligato from the "St. Matthew Passion". It was again a very beautiful evening, and the pearls of the great Baroque master's art were expertly set and presented by the masterhands of Frank Brieff, his orchestra, and the group's well-known virtuoso soloists.

A welcome addition was the participation of Elena Nikolaidi, contralto, and the Columbus Boychoir of Princeton. The choir sang with a remarkable purity of tone and rhythmical precision. "Wir eilen mit schwachen doch emsigen Schritten" from Cantata No. 78 was rendered with moving gracefulness and light-footed phrasing. Miss Nikolaidi's ripe contralto and the sweetness of Maurice Wilk's violin attained exquisite blend in "Erbarme Dich, mein Gott", from the "St. Matthew Passion". The enunciation of Miss Nikolaidi was exemplary.

A unique synthesis of Bach's music and individual artistry of interpretation was the aria "Bete aber auch dabei" (from Cantata No. 115), for soprano, flute, cello, and continuo. Eileen Farrell, soprano; Julius Baker, flutist; and Bernard Greenhouse,



Whitstone Photo

Rehearsing for a concert by the Bach Aria Group are (from the left) Robert Bloom, Elena Nikolaidi, and William H. Scheide

cellist, deserve highest praise for their exemplification of genuine Bach style.

Jan Pearce, tenor; Norman Farrow, bass-baritone; Robert Bloom, who played the oboe d'amore; and Paul Ulanowsky, at the piano, lent again their fine talents to various solo tasks. —J. F. S.

### Saxophone Player Soloist with Bostonians

Boston Symphony. Charles Munch, conductor. Marcel Mule, saxophone. Carnegie Hall, Feb. 12:

"Agon" Ballet ..... Stravinsky  
(First New York concert performance)  
Chamber Concertino for Saxophone  
and Orchestra ..... Ibert  
Ballade for Saxophone and  
Orchestra ..... Tomasi  
Symphony No. 4  
("Italian") ..... Mendelssohn

If it were not for the Mendelssohn symphony to provide meat for the broth, Mr. Munch's Manhattan clients would hardly have got their money's worth on this menu. The alto saxophone in E flat is a highly respectable instrument, especially in the hands of a master like Mr. Mule with his fleet fingers, his fine, tight embouchure and his aristocratic control of vibrato. But there are not many really good compositions for saxophone in the area of serious music, and neither the Ibert nor the Tomasi works proved major contributions. They are pleasant enough pieces in a light, popular, sometimes jazzy vein. But even these composers, who have taken the trouble to write for the instrument, seem unable to take it really seriously.

The Stravinsky ballet, divested of dancers, sounds thin and arid despite the colorful instrumentation, which includes piano, mandolin, tom-tom, xylophone and castanets. That it ever will join "Petrouchka" or "The Fire Bird" in symphonic repertoire appears highly unlikely, unless some future generation of concertgoers should become engrossed with the gambit, the development and the end-game of serial technique, which appears equally unlikely.

Mr. Munch and his men gave conscientious performances all along the line, including the "Italian" Symphony which sounded almost colossal compared to the rest of the fare.—R. E.

### Kubelik Makes Philharmonic Debut

New York Philharmonic, Rafael Kubelik conducting. Carnegie Hall, Feb. 13:

Suite No. 4, D major ..... Bach  
Concerto for Orchestra ..... Bartok  
Symphony No. 7 ..... Beethoven  
Rafael Kubelik made his debut with

the New York Philharmonic at this concert. His last previous appearance in New York had been as guest conductor of the Concertgebouw Orchestra during its tour in 1954. Though Mr. Kubelik did not obtain very memorable results in any of the three supremely exacting works on this program, he did conduct with an emotional vigor, knowledge of his scores, and wholehearted sincerity that held his audience and inspired the orchestra to some spirited playing.

Although the orchestra had been reduced in size for the Bach Suite, Mr. Kubelik did not achieve balanced sonorities or a convincing style. The ensemble was rough; the contrapuntal lines were sometimes blurred; and he overdrove his players. Vigor and noble elegance in baroque music are obtained rather through phrasing, conception and correct balance than through sheer vehemence or volume. Nonetheless, it was obvious that Mr. Kubelik loves this music.

The Bartok Concerto, too, benefited from the devotion and enthusiasm with which he threw himself into it. Only in the tragic Elegy—that "lugubrious death song" as Bartok called it—did I feel that Mr. Kubelik had failed to come to grips with the music. It was a singularly pale and literal interpretation. But elsewhere, there were commendable zest and vivid detail. Beethoven's Seventh, on the other hand, needs to be conducted with far more searching emotional power and beauty than he brought to it, if it is to emerge new-minted. The audience, it should be added, gave the conductor and orchestra a rousing ovation. —R. S.

### Clarion Concerts Led by Jenkins

Town Hall, Feb. 13.—Newell Jenkins, recently returned from Italy where he was director of the Piccola Accademia Musicale, conducted the first concert of the newly founded Clarion Music Foundation. Mr. Jenkins, who was also for years engaged in musical research, programmed five works of the 18th-century literature, of which three were heard for the first time in New York. "Clori e Zeffiro", a Serenata a Due by Scarlatti, was the most interesting of the premieres. In its 40 minutes, this work relates in recitatives, arias, and duets the tale of a shepherd and a shepherdess and their pastoral fondness for each other. It is a beautiful piece of music, limpidly built and attractively ornamented with tender melodies. Adele Addison, soprano, and Russell Oberlin, countertenor, untied the vocally difficult lover's knot with captivating artistry.

The Concerto No. 8, in A major, by Francesco Durante, consists of three short movements, and bears the title "La Pazzia". It owes this name to the first Allegro movement, in which a supposedly insane viola player disconcerts the rest of the orchestra by interrupting their vigorous music-making with his melancholy solo passages. The work has wit and poise, but is not more than a little *pièce d'occasion*.

The Symphony in G minor, No. 22, by Gaetano Brunetti, was another first New York performance. Court composer to the King and the Duke of Alba, Brunetti seemed to have been amazingly well acquainted with Haydn's music, and it is gratifying to know that the great Austrian's musical humor and instrumental manners were appreciated at a Spanish court.

Telemann's Overture in C major and Vivaldi's Concerto in F major for two oboes, bassoon, two horns, violin and orchestra were also included in

## Cleveland Orchestra To Open Dell Series

Philadelphia.—Frederic R. Mann, president of the Robin Hood Dell Concerts, has signed the Cleveland Orchestra for six performances during the first two weeks of the coming season. It will fill the dates as replacement for the Robin Hood Dell Orchestra, whose members will be with the Philadelphia Orchestra on a State Department tour that will take them to Russia and other countries behind the Iron Curtain and to the Brussels World's Fair.

The Cleveland Orchestra will perform under George Szell's direction from June 16 to 26. The Dell will be closed from June 30 to July 7, when the Robin Hood Dell Orchestra will begin the last four weeks of the open-air series.

## SHENANDOAH COLLEGE and Conservatory of Music

Fully accredited. Coeducational. Church-related. Member N.A.S.M., Four-year B.M. and B.M.E. degree courses in organ, piano, voice, violin, cello, music education, church music. Two years academic studies under college faculty. Moderate rates. For information and catalog write Shenandoah College, Dayton 2, Virginia.

### Philadelphia Conservatory of Music 81st Year

MARIA EZZERMAN DRAKE, Director  
Piano, Orchestra, Opera, Chorus,  
Strings, Composition, Voice, Winds  
Degree Courses  
216 S. 20th St. LOcust 7-1877

### Robert Goldsand Piano Workshop

Miami University, Oxford, Ohio

June 16-July 12

For details write

George F. Barron, Dean  
School of Fine Arts

## MARLBORO

RUDOLF SERKIN  
Artistic Director

Andreasson  
Busch  
Foley  
Frank  
Galimir  
Moysse  
Istomin  
Schneider  
Singher  
Zaratzian

School of Chamber Music for Professional and pre-professional young artists in Marlboro, Vermont

Study and Performance with distinguished faculty

Masterclass for woodwinds under Marcel Moyse

Opera Workshop and Vocal Chamber Music under Martial Singher

Eight weeks July 1 to August 25, 1958  
For information write: Director, Marlboro School of Music, 1128 Lexington Avenue, New York 21, New York



Participants in a Clarion Concert are (from the left) Adele Addison, Russell Oberlin, and Newell Jenkins

Whitstone Photo

this auspicious debut of a fine, well-rehearsed chamber orchestra, whose members met their solo assignments with secure musicianship. —J. F. S.

### Munch Conducts Bruckner's Seventh

Boston Symphony, Charles Munch, conductor. Marcel Mule, saxophone. Carnegie Hall, Feb. 15:

Suite from the opera "Dardanus" Rameau Chamber Concertino for Saxophone and Orchestra Ibert Symphony No. 7, in E major. Bruckner

A little anecdote tells us that when Nikisch led the first performance of Bruckner's Seventh Symphony in Leipzig, the composer was so overwhelmed with joy that he rushed up to the podium, and, as a sign of his gratitude, pressed a silver 5-Gulden piece into the conductor's hand.

To understand Bruckner's music, to penetrate into his world of sound and thought, one has to understand the man Bruckner, the humble, naive peasant from Upper Austria, stumbling clumsily through the elegant milieu of Viennese salons, ridiculed and misunderstood, when he would much rather have sat in a little inn, or on his organ bench in St. Florian. One has to know about his life, his surroundings, his infinitely slow artistic development, to understand the deep-rooted honesty of his monumental music. Philosophically secluded in a world of devout Catholicism, musically bred in Sechter's conservatism, this man takes the gigantic apparatus of the Nibelungen-Orchestra into his innocent hands, takes over Wagner's harmony, enormously enriched through its chromatic and enharmonic treatment, and assimilates the tonal expression of his idol—so antipodal in character—into his very own symphonic language. Goethe hints that life has to be approached from two sides: the scientific searching of the intellect, and faith. Both, the searching discernment and clemency of faith, are unified in Bruckner's musical nature.

Bruckner's Seventh is relatively the best known of his works, because of its rich melodic inventiveness and the wonderful adagio, written in anticipation of Wagner's death. Never was his melodic inspiration stronger, his instrumentation more blooming, his harmony bolder. Mr. Munch gave the work a spirited reading, observing the broad-winged thematic line and dynamic gradations with great care. His tempos, however, diverted at times from the course of the traditional Austrian or German conception, and were generally a little too fast. The work was played in the abridged Franz Schalk version.

Rameau's Suite, which opened the program, is beautifully orchestrated, cerebral music. It reminded us again

again how much Debussy and Ravel learned from this great theorist. The Bostonians played it with subtlety and a delectable, refined tone.

Marcel Mule repeated from Feb. 12 his performance of Ibert's Chamber Concertino. —J. F. S.

### Firkusny Soloist In Two Works

New York Philharmonic, Rafael Kubelik conducting. Rudolf Firkusny, pianist. Carnegie Hall, Feb. 15:

"The Moldau" Smetana Piano Concerto No. 4, "Incantation" Martinu Rhapsody on a Theme of Paganini Rachmaninoff Symphony No. 7. Beethoven

Rudolf Firkusny, soloist in the Martinu and Rachmaninoff works, played the difficult piano part in the former to perfection. Under his fingers the music was fascinating for its large



Rudolf Firkusny

range of color and sensitive shadings. "Incantation", while of musical interest occasionally, appealed more for its unusual instrumental sonorities. These were effectively evoked in the perceptive orchestral accompaniment.

In the Rachmaninoff Rhapsody Mr. Firkusny deftly brought out, with impeccable control and taste, the character of each variation, though there have been more florid interpretations. Mr. Kubelik conducted a bright and plastic performance, with well-balanced, delicate textures.

Mr. Kubelik, surprisingly, led a disjointed reading of "The Moldau". Nor was his interpretation of Beethoven's Seventh Symphony entirely satisfying. The performance reflected a good sense of proportion, but fell short of having sufficient surge and intensity of expression. —D. B.

(Continued on page 36)

## The NORFOLK MUSIC SCHOOL

of Yale University

(Ellen Battell Stoeckel Trust)  
at NORFOLK, CONNECTICUT  
(1300 ft. elevation)

JUNE 19 — JULY 30

For information write:

KEITH WILSON, Director, Stoeckel Hall, Yale University, New Haven, Conn.

## BOSTON CONSERVATORY of MUSIC

A College of Music, Drama and Dance

Albert Alphin, Director

Majors in Music Education, Composition and Applied Music lead to Bachelor of Music, Bachelor of Music Education; Master of Music, Master of Music Education degrees. Drama and Dance Courses lead to Bachelor of Fine Arts degree. Faculty of 60 includes members of Boston Symphony Orchestra. Summer term. Fall term. Dormitories for women. Member NASM.

For catalogue, write Dept. A

26 The Fenway, Boston 15, Mass.

## CARNEGIE College of Fine Arts

MUSIC • Distinguished Faculty

Degrees: Voice, Composition, Instrumental, Music Education • Catalog  
Carnegie Institute of Technology • Schenley Park • Pittsburgh 13, Pa.

## PEABODY CONSERVATORY

College of Music

REGINALD STEWART, Director

Complete musical training in all branches. Diploma, B. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Geoucher and Loyola Colleges. Dormitories. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools.

Registrar 17 E. Mt. Vernon Place, Baltimore 2, Maryland

## COLLEGE-CONSERVATORY of MUSIC of CINCINNATI

A distinguished professional school of music and the allied arts.

Degree courses with majors in Piano, Voice, Brasswind Instruments, Organ, Composition, Music Education, Church Music, and Radio-Television Education

Affiliated with the University of Cincinnati and Xavier University.

Member of the National Association of Schools of Music.

Catalog will be sent on request

Write Dept. MA Highland Ave., and Oak St.

Cincinnati 19, Ohio

## NEW YORK COLLEGE of MUSIC

114 East 85th St., New York 28

RE 7-5751

Chartered 1878  
Arved Kurtz, Director  
Courses leading to Diploma.  
Individual and Class lessons.  
Also Preparatory Department

## The Cleveland Institute of Music

BACHELOR AND MASTER OF MUSIC DEGREES

Preparatory Department for Students of All Ages

WARD DAVENNY, Director • 3411 Euclid Ave., Cleveland 18, Ohio • Member N.A.S.M.

## PHILADELPHIA MUSICAL ACADEMY

Associate Member NASM • Distinguished Faculty • Degrees and Diplomas

Approved for MUSIC EDUCATION courses, granting of M. E. Degrees leading toward teaching in Public Schools.

Second Semester starts January 27th

1617 Spruce St., Phila. 3

## MANHATTAN SCHOOL OF MUSIC

JOHN BROWNLEE, DIRECTOR

BACHELOR AND MASTER OF MUSIC DEGREES

Member of the National Association of Schools of Music and the Middle States Association of Colleges and Secondary Schools.

Catalog on request: 238 E. 105 St., N. Y. C.

## BALDWIN-WALLACE CONSERVATORY OF MUSIC

Burns, Ohio (Suburb of Cleveland) Cecil W. Munk, Director

Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and B.A. with music major

## MU PHI EPSILON

National Music Sorority

Eleanor Hale Wilson (Mrs. P. Raymond), Nat'l. Pres.  
2800 39th Avenue West, Seattle 98, Wash.  
National Executive Office, 1130 North Ridgeway Ave.,  
Wichita 14, Kansas  
Virginia Porter Fiser (Mrs. Van E.) Executive Sec.-Treas.

## SIGMA ALPHA IOTA

National Professional Music Fraternity

Joannette Kirk, President, 3229 N.W. 33rd St., Oklahoma City 12, Okla.

## HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM. N. E. Ass'n. Colleges and Secondary Schools.

Master Razanov, Director

Hartford 5, Conn.

## ORCHESTRAS in New York

(Continued from page 35)

### Paul Kletzki In New York Debut

Philadelphia Orchestra, Paul Kletzki conducting. Carnegie Hall. Feb. 18:

Symphony No. 4 ..... Brahms  
Symphony No. 2 for Strings and Trumpet ..... Honegger  
"La Mer" ..... Debussy

The distinguished Polish conductor Paul Kletzki, new on his first visit to the United States, made his initial bow before a New York audience in this concert. Known heretofore only through his many fine recordings, he proved to be a superbly equipped musician and a magnetic leader. For one thing, Mr. Kletzki is not a man to be hurried. Although gestures and

motions were kept to a minimum, he knew exactly what he wanted from the orchestra and how to get it. The dominant impression he made was that music is something to be savored to the full, and not a mere hurly-burly of sounds to fill up a given time unit. Nor was there any whipping up of the notes to create a false aura of excitement.

The Brahms symphony was taken at a far slower pace than is customary, yet the work did not fall apart. On the contrary, there was a spaciousness, a warmth and richness in Mr. Kletzki's re-creation of the score that was perhaps not only closer to the composer's intent, but which placed the work in its proper perspective as a culmination of 19th century romanticism. The symphony's autumnal qualities were enhanced by the slower pacing and the pliability of Mr. Kletzki's beat.

The Honegger symphony—a dark, somber work, wrenched from the horrors of war—was as notable for the great variety of tonal blends Mr. Kletzki got from the strings as it was for its moving intensity of feeling. When the trumpet entered in the closing pages of the score, it was brought in almost imperceptibly and only gradually allowed to dominate the proceedings until the chorale theme "Ein feste Burg," like a thrilling tocsin of victory, flooded the hall. And finally, all the sensuous beauty of tone the Philadelphia Orchestra is capable of was brought to bear on "La Mer," ending the concert with shimmering waves of luminous sound.

—R. K.

### Hillis Conducts American Concert Choir

American Concert Choir and American Concert Orchestra, Margaret Hillis, conductor. Town Hall, Feb. 19:

"Ode on St. Cecilia's Day" ..... Purcell  
Vocalise ..... Erich Itor Kahn  
(First performance)  
Three Madrigals ..... Erich Itor Kahn  
"Renard" ..... Stravinsky

Purcell's rarely heard work is dedicated to the memory of a great patroness of music, and although the annual celebrations in Purcell's days were usually held on Nov. 22, we overlooked the slight delay of Miss Hillis' tribute only too gladly, and thank her for bringing this beautiful inspiration of the English master to the concertgoer's attention.

Conceived in an overture and 15 vocal numbers (solos, ensembles, and choruses) this ode evokes the musical forces and all of its instruments with artistic nobility and taste. Purcell may not have been the great master in instrumental matters, but he knew—perhaps better than any of his contemporaries—how to set a vocal line. He demands a great deal of technical facility from his singers, but once an artist like the countertenor Russell Oberlin takes charge of his devilishly taxing coloratura flights, it is astounding what seeming spontaneity and expressional freedom Purcell can put into a human voice.

Adele Addison, Florence Kopleff, Charles Bressler, Kenneth Smith, and Andrew Foldi sang the other vocal parts with skill. Occasional rhythmic and tonal imbalances in chorus and orchestra slightly disturbed the generally good impression.

"Vocalise" is a six-minute work for a five-part mixed chorus. As the title implies, its "text" is entirely based on unconnected vowels and syllables, but

musically the work speaks a distinct Schoenbergian language, although Kahn sometimes gets a few words in edgewise. Of the three madrigals, "Soldier's Farewell" and "Cradle Song" revealed fine philosophic melancholy, extremely touching in the cultivated intangibility of its voice-leading. The choir sang Kahn's music with dedication and sonority; notably the women's voices in "Vocalise" had an appealing airiness and lucidity of tone.

"Renard", done with freshness and enthusiasm, closed the evening. The execution of the difficult work was not always flawless, but it scored nevertheless a great success with the audience. Charles Bressler and John McCollum, tenors, Frederick Fuller, baritone, and Andrew Foldi, bass, formed the spirited solo quartet.

—J. F. S.



Lillian and Joseph Fuchs

### Fuchs Are Soloists With Philharmonic

New York Philharmonic, Rafael Kubelik conducting. Joseph Fuchs, violinist; Lillian Fuchs, violist. Carnegie Hall, Feb. 20:

Symphony No. 99, E flat major... Haydn  
Sinfonia Concertante, K. 364... Mozart  
Symphony No. 2, D minor, Op. 70 ..... Dvorak

We all look forward to a performance of Mozart's Sinfonia Concertante by Joseph and Lillian Fuchs as a banner occasion, for these two sterling artists have a special affinity for the music and they have performed together, whenever they found time, since childhood. Although they are brother and sister and have developed a flawless ensemble, they have quite different musical temperaments. Mr. Fuchs is more nervous, more electric, as befits the violin; and his sister is quieter, more suave, as befits the viola. This duality makes their interpretation of the Mozart work especially flavorsome. If Mr. Fuchs was a little sharp on occasion, this could readily be forgiven in playing that was so lively, so eloquent, and so gracious. Mr. Kubelik and the orchestra provided a deft accompaniment and obviously enjoyed working with the soloists.

Mr. Kubelik reduced the size of the orchestra for the charming Haydn symphony, as well as for the Mozart. He conducted it with affectionate vigor, if too heavily and metronomically. The Dvorak work was obviously close to his heart and he was at his best in the bewitching Scherzo, with its heady Czech rhythms.

—R. S.

### Sorel Makes Debut With Philharmonic

New York Philharmonic, Franco Autori, associate conductor. Claudette Sorel, pianist. Carnegie Hall, Feb. 22:

Symphony No. 2 ..... Vittorio Giannini

Piano Concerto No. 2 ..... MacDowell  
Sinfonia No. 10, in E minor... Manfredini  
"Enigma" Variations ..... Elgar

Although Claudette Sorel made her official Philharmonic debut with this appearance, she had been soloist at the Young People's Concerts previously. Miss Sorel, born in Paris, came to this country at an early age. She was trained here by Samaroﬀ, Serkin, and Horszowski. On this occasion she added honor to these distinguished names, as well as to her own.

Miss Sorel is a brilliant young pianist. Her technical power is formidable; her musicality is impressive; the sound she gets from the instrument is alive and healthy. It is a great credit to her that she made the MacDowell concerto, a sentimental work, sound believable.

The Giannini symphony is a work that shows personality, though it stays very strictly within the boundaries of conventionality. It is often beautifully expressive, vigorously animated; it is always intelligently built, with direction and meaning. Franco Autori conducted this, and the remaining works, with much enthusiasm but little precision.

—M.D.L.

### Walter Conducts Pension Benefit

New York Philharmonic, Bruno Walter conducting. Carnegie Hall, Feb. 26:

Overture, "Leonore" No. 2. Beethoven  
Symphony in C major ("Linz"), K. 425 ..... Mozart  
"Siegfried Idyl" ..... Wagner  
Symphony No. 8 ("Unfinished") ..... Schubert

What love and veneration can do for an orchestra was unforgettablely demonstrated at this Pension Fund Benefit, the only concert (alas) that Bruno Walter will give with the New York Philharmonic this season. For the Philharmonic has always cherished a special affection for Mr. Walter and it plays for him not only with a special warmth and beauty of tone but with an artistic dedication that is reassuring. Throughout the evening there was not one ugly tone or phrase, not a trace of harshness or impatience. All was sweetness and light, but in the Swiftian sense; there was nothing weak or mawkish about it.

The program was the kind that could have been deadly in less wise and skillful hands but was divine in Mr. Walter's. At 81, he has not ceased to marvel at the prophetic boldness and titanic scope of Beethoven, the exquisite felicity and startlingly tragic overtones of Mozart, the infinite richness of Wagner, and the heavenly mystery of Schubert. And he made us feel these qualities as strongly as he did, thanks to a series of inspired performances.

—R. S.

### Clarion Concerts

Town Hall, Feb. 27.—Three of the five works on Newell Jenkins' second program in the Clarion Concert Series had their first New York performance.

For the convenience of LIBRARIES

## MUSICAL AMERICA

is now available on  
MICROFILM

For information, address:

Musical America,  
113 W. 57th St., N. Y. 19

**WILLIAM GRIJUELA**  
VOICE TEACHER OF  
**CESARE BARDELLI**  
Baritone  
Metropolitan Opera

New York Studio: Hotel Ansonia  
Broadway & 73rd St. tel: EN 2-0193  
Tuesday and Friday in Phila. Studio:  
1714 Chestnut Street tel: RI 6-2757

**JULIUS GUTMANN**  
Leading Bass: London, Paris, Berlin, Prague, Hamburg, Buenos Aires Operas  
**VOCAL PRODUCTION COACHING**  
**OPERA • RECITAL**  
HOTEL ANSONIA  
73RD ST. & 8th WAY, NYC.  
SUSQUEHANNA 7-4457

**RICHARDSON IRWIN**  
33 TIEMANN PLACE, N. Y. 27 MO 2-9469  
Teacher of Successful Singers in all branches.  
For many years Faculty of Juilliard School of Music  
Day and Eve. Instr.—Repertoire and Vocal Class  
Summer Class  
Authority: Royal Acad. London, Eng.  
Columbia Univ., N. Y.  
Head Voice Mastery Consultant to Teachers

**Burton CORNWALL**  
Singer and Teacher of Singing  
853 - 7th Ave. (11A)  
New York 19 CI 5-4504

**DWIGHT W. HIESTAND, M.A.**  
Opera, Oratorio and Cantata  
Productions  
Musical Director and  
Teacher of Voice  
[see adv. in Feb. issue page 242]  
ADDRESS: 2242 N. WESTERN AVE.  
CHICAGO, ILL.  
PHONE: HUMBOLDT 6-8393

ances: Pietro Locatelli's Concerto Grosso in F major, Op. 7, No. 12, for Four Violins and Orchestra; Giuseppe Cambini's Symphonie Concertante for Oboe and Bassoon; and Louis Charles Ragué's Symphony in D minor, Op. 10, No. 1. The other two were Giovanni Battista Sammartini's Symphony in G major for Strings and Carl Philipp Emanuel Bach's Harpsichord Concerto in G minor.

The magnificent Bach concerto was the most memorable music. Albert Fuller, who provided the continuo in the other works, was the able solo harpsichordist. Apart from a trace of rhythmic instability in the final movement, his performance was both firmly disciplined and vigorous. Especially fine were the trills in the amazing Largo, which looks ahead a century.

Ragué was an amateur harpist, and this charming symphony was performed at the Concerts Spirituels in Paris in 1787, when Haydn's symphonies were the rage. It is good to know that the French could turn out such excellent music of their own at that time. The Locatelli and Cambini concertos were pleasant enough, if a little tame. But Mr. Jenkins conducted everything with verve and the soloists performed their tasks with neatness and eloquence.

—R. S.

### Blitzstein, Mendelssohn Premieres by Philharmonic

New York Philharmonic, Dimitri Mitropoulos, conductor. Arthur Gold and Robert Fizdale, duo-pianists. Carnegie Hall, Feb. 27:

Two Chorale-Preludes Bach-Schoenberg  
"Lear: A Study" ..... Blitzstein  
(First performance)  
"Verklarte Nacht" ..... Schoenberg  
Concerto for Two Pianos and  
Orchestra in A flat  
major ..... Mendelssohn  
(First New York performance)

When Orson Welles played the role of King Lear in 1955, and Louis Calhern in 1950, Marc Blitzstein was called upon in both instances to write the stage music for the respective theatrical productions. Out of these two assignments, and other music



Gold and Fizdale

written at previous times, grew his "Lear: A Study". As we see it, Mr. Blitzstein tried to alter the sovereign's musical robe from its original merely decorative purposes to a more durable and useful garment by giving it a psychologically and musically stronger lining. Yet his familiarity with the measurements of Lear's nature was only partly apparent in his composition, and this reviewer got but a few glimpses at the inner fabric of the king's character. The work dangles between illustrative and more absolute meanings, and Mr. Blitzstein, who calls it a

"Study", wanted obviously to leave it this way. A bit overscored at times, with its ratchets and sleighbells, the piece was written in one movement with three subdivisions. Most rewarding in a deeply felt beauty: the pianissimo finale, Lear's death.

Mendelssohn had to be a little more patient than his colleague to have New Yorkers hear his work. It is very enjoyable and brilliant music, just as fresh today as when the 14-year-old composer dried the ink on its last page: With the youthful insouciance of a genius, it sings and storms up and down the keyboards, thinks about Beethoven and enjoys life. Full of the delicate style of the later Mendelssohn, the Andante especially has irresistible charm. Gold and Fizdale played it with all the dexterity and musicality needed.

Schoenberg's "Verklarte Nacht" was honored by the resplendent string tone of the Philharmonic and the authenticity and radiance of Mr. Mitropoulos' reading. The two choral preludes, which opened the program, benefited by the solo of the first cellist, Laszlo Varga, who has one of the most beautiful cello tones I have ever heard.

—J. F. S.



Jacques Abram

### Mitropoulos Introduces Greek Symphony

New York Philharmonic, Dimitri Mitropoulos, conductor. Jacques Abram, pianist. Carnegie Hall, March 1:

Two Chorale-Preludes ..... Bach-Schoenberg  
Symphony No. 1 ..... Sicilianos  
(First performance)  
Piano Concerto No. 1 ..... Britten  
Three Dances from the  
"The Three-Cornered Hat" ..... Falla

The principal interest of this Saturday evening Philharmonic concert was the premiere of the Symphony No. 1 by Yeorgo Sicilianos, a young Greek composer. The work, cast in the traditional four movements, was most compelling in the inner movements. The contemplative atmosphere of the third movement with its recurring wistful melody was especially affecting. The outer movements, though rhythmically energetic, were less convincing because of a turgid texture and heavy-handed orchestration. Mr. Mitropoulos, to whom the work is dedicated, conducted with his wonted flair for vitalizing contemporary scores.

Jacques Abram was the soloist in Britten's Piano Concerto No. 1. The young pianist, who has had long association with the work, played with rhythmic propulsion, and steely-fingered technique, though without much variation in dynamics.

A flamboyant performance of three dances from "The Three-Cornered Hat" by Falla brought the concert to a rousing finish.

—C. S. R.

## ALFREDO MARTINO

Teacher of the art of beautiful singing, which involves no mystery, but is individualized instruction in the building of natural, effortless technique in all parts of the vocal range.

Among Mr. Martino's many successful artist-pupils at present are MORLEY MEREDITH, Baritone, (Mgt. N.A.C.); REBECCA RADCLIFFE, Dramatic Soprano, (Mgt. N.A.C.); and MURIEL SMITH, Leading Mezzo-Soprano, Covent Garden, London.

Complimentary Copy Of Mr. Martino's Book TODAY'S SINGING Mailed Upon Request

Faculty: The New School of Music, Philadelphia, Pa.

N. Y. Studio: 260 West End Ave., New York 23 Tel.: ENdicott 2-7514

## MARGOLIS

Only voice teacher of  
ROBERT MERRILL

Current teacher of Metropolitan Opera stars:

HINES • MADEIRA • PECHNER • DAVIDSON • HAWKINS  
152 WEST 57TH STREET, N. Y. C. Phone CO. 5-9155

## CUSUMANO

Voice teacher

Coach

Accompanist to  
World Famous Singers

Studio: 245 W. 74 St.,  
N. Y. 23 TR 4-0894

AVAILABLE: Concerts-Recitals

## JULIA BEOLETTA MONROE

Teacher of Donna Peterson (San Francisco Opera Co.)

Studios: 152 Church St., San Francisco, Calif. UN 1-5955

3856 El Risen Way, Sacramento, Calif. IV 9-7508

Voice  
Coaching  
Repertoire

## ELAINE BROWN

CONDUCTOR

Founder-Dir. "Singing City, Inc." Phila.

Faculty: Union Theological Seminary, N. Y.

Available Guest appearances — Choral Clinics, Demonstration-Lectures  
284 N. 35th Street, Philadelphia 4, Penna.

## ROSALIE MILLER

TEACHER OF SINGING AND INTERPRETATION

280 West 57th St., New York Phone Cir. 6-9473—By appointment only; Miss E. Hink, Secy.

## BERNARD TAYLOR

Teacher of Singing

Formerly for 23 years  
member of Vocal Faculty  
Juilliard School of Music

444 Riverside Drive • Tele.: MOument 2-6797

## BELLE JULIE SOUDANT

TEACHER OF  
SINGING

Faculty: Juilliard School of Music  
Studio Address: 280 West 57th Street, New York

## LOTTE LEONARD

PROFESSOR  
OF  
SINGING

Juilliard School of Music • Mannes College of Music

## RUBINI-REICHLIN

Voice—212 W. 71st St., N.Y.C.—TR 3-9351—Summer Classes, Lenox, Mass.

## MADAME SOLANO

Complete Training in Voice and Acting.  
Voice Placement.

171 W. 71 St. (2A) NYC LY 5-3115

Teacher of Carlos Ramirez  
World Famous Baritone.

## CHARLES G. READING

TEACHER OF SINGING

257 WEST 86th ST., N. Y. C. TR 7-7573

Assistant to the late Giuseppe De  
Luca, and the only person author-  
ized to carry on his teaching of  
the "Art of Bel Canto."

## LILLIAN NICHOLS

Home Phone: AC-2-0518

Teacher of Singing

Studio: 616 Stelaway Bldg. PL 7-1773

Member: N.Y.S.T.A. & N.A.T.S.

## Wm. Pierce Herman

Teacher of

ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN  
19 East 94th St., N. Y. 28 ATwater 9-6735

## CLARENCE ADLER

PIANIST-TEACHER

336 Central Park West  
New York 25, N. Y.  
Telephone: RI 9-4922

## SOLON ALBERTI

"TEACHER OF SINGERS"  
VOICE TECHNIC, COACHING IN  
OPERA—CONCERT—ORATORIO  
Hotel Ansonia, Broadway & 73rd St.  
New York 23, SU 7-1514

## BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy,  
North Bridgton, Maine  
6 WEEK SESSION: July 7-Aug. 16, 1958  
For String Players, Flutists and Pianists  
Individual Lessons, Chamber Music Featured.  
For booklet: Berkley Summer Music Sch.  
315 W. 98th St., N. Y. C.

## CORNELL of IOWA

Conservatory of Music  
PAUL BECKHELM, Ph.D., Director  
Home of the oldest May Music Festival  
West of the Mississippi River  
Mount Vernon, Iowa

## VERA CURTIS

(formerly Metropolitan Opera Co.)  
TEACHER OF SINGING  
Member: NYSTA and N.A.T.S.  
17 East 86th St., N. Y. C. Atw 8-5366

## MAY L. ETTS

Associate to Guy Maier  
CLARINET AND PRIVATE LESSONS IN  
PRINCIPLES OF TECHNIQUE  
Studio: 709 Steinway Building  
118 W. 87th St., N. Y. C. Phone: TAYLOR 7-7728

## William FICHANDLER

Instruction in Piano & Theory  
314 W. 75th St., New York 23, Su. 7-2775  
Compositions published by G. Schirmer,  
Thos. Prosser, Belwin, Inc., and Chappell & Co.

## Caroline Beeson Fry

Teacher of Singing  
2 Orchard Pkwy., White Plains, N. Y.  
WH 9-3200  
MEMBER N.A.T.S.

## GEORGE GARRATT

Piano—Theory—Composition  
Beginners and Professionals  
236 E. 74 St., NYC—BU 8-2445

## MARINKA GUREWICH

TEACHER OF SINGING  
333 Central Park W., NYC AC 2-7573

## LOLA HAYES

TEACHER OF SINGING  
Studio: 1200 5th Ave., N.Y.C. TR 6-2989

## FREDERICK HAYWOOD

Teacher of singing, author of  
UNIVERSAL SONG  
(New ed. Vol. 1)  
Studio, 396 Clark Music Bldg.  
410 So. Salina St., Syracuse 2 N. Y.

## JANE HOFELD

Chamber music pianist. Soloist  
with leading quartets. International  
tours with foremost artists.  
230-28th Avenue  
San Francisco, Cal.

## EDWIN HUGHES

SUMMER MASTER CLASS  
FOR PIANISTS AND TEACHERS  
JUNE 30—AUGUST 3  
WRITE FOR FULL INFORMATION  
117 East 79th Street, New York, N. Y.

# Schools and Studios

Five new teachers will join the Music Academy of the West, Santa Barbara, Calif., for the 1958 summer season, from July 7 to Aug. 30. Maurice Abravanel, who returns as musical director and conductor of the Academy Orchestra, announced the appointment of Rosa Raisa, who will conduct master classes in Italian opera repertoire in the vocal department under the direction of Lotte Lehmann. Irving Beckman will join the department as opera coach. New members in the string division will be William Torello, of the Los Angeles Philharmonic, as double-bass instructor, and Francis Akos, of the Chicago Symphony, will conduct classes in practical rhythm and percussion instruments.

Besides those named, the faculty includes Armand Tokatyan, William Eddy, Gwendolyn Koldofsky, Beaumont Glass, Carl Zytowski, Jascha Veissi, Gyorgy Sandor, Emanuel Bay, Sascha Jacobsen, Gabor Rejto, Simon Kovar, Davis Shuman, Joel Andrews, Donald Pond, and others.

Grace Bumbry, mezzo-soprano; Charles Davis, tenor; and Brunetta Mazzolini, soprano, current or former students at the academy, were heard on the Metropolitan Auditions of the Air on Feb. 2.

The Berkley Summer Music School, which will open its eighth season for string players, flutists, and pianists, on July 7 at the Bridgton Academy, North Bridgton, Maine, announced the faculty appointments of Raphael Bronstein, violin; Eva Kovach, violin and viola; Jane Carlson, piano; and Kathleen Henry, flute. Harold and Marion Berkley, violin and piano; Dorothy Fidler, cello; and Wilfred Fidler, theory, will complete the faculty.

Mario Rubini-Reichlin has moved his voice studio to 212 West 71st Street, New York. Known for many years as the Iron Gate House, this studio has been the scene of weekly musicales, featuring such artists of the past as Caruso, Scotti, and Tetravini. Mr. Rubini-Reichlin is currently working on his new book, "True Tone Production".

A concert of French ensemble music under the sponsorship of Edouard Morot-Sir, Cultural Counselor to the French Embassy, was given at the New York College of

Music on Feb. 5. Arved Kurtz, violinist and director of the music school, was assisted by Vladimir Padwa, pianist; Christine Stavrache, harpist; and Nathan Stuch, cellist.

The annual Conference on Church Music for laymen and ministers was held at Northwestern University on Feb. 3 and 4. Featured lecturers were Theodore Schaefer and Earl E. Harper.

Benny Goodman, noted orchestra leader and clarinetist, has joined the faculty of the Boston University's music division to conduct a workshop in modern music performance and techniques. The division also will feature an enlarged program of instruction in the recorder.

The Marlboro School of Music has announced that 30 grants-in-aid will be awarded for the 1958 summer session. Rudolf Serkin is artistic director of the Vermont school, which will be open from June 29 through Aug. 25. Twenty of the grants from the Adolf Busch Memorial Fund will be earmarked for string players of professional or pre-professional standing.

Now in its eighth year, the Marlboro school has a faculty including Mr. Serkin, Bjorn Andreasson, Herman Busch, Madeline Foley, Claude Frank, Felix Galimir, Marcel Moyse, Eugene Istomin, Alexander Schneider, Martial Singher, and Harry Zaratzian. Faculty and younger qualified artists will join in nine weekends of festival concerts, beginning June 29. Information is available from the school, 1128 Lexington Ave., New York 21, N.Y.

The Aspen Music School, Aspen, Colo., will add several outstanding artists to its faculty for the coming summer. They are Franz Rupp, pianist; Zara Nelsova, cellist; Albert Goltzer, oboist; and Olga Ryss, voice teacher. Felix Popper has been named musical director of the opera workshop; William Masselos, special guest pianist. Izler Solomon continues as Festival Concerts director and Festival Orchestra conductor.

Returning to the Aspen faculty after leaves of absence will be Vronsky and Babin, duo-pianists, and Szymon Goldberg, violinist. The permanent list of artist-instructors includes Mack Harrell, Phyllis Curtin, Jennie Tourle, Darius Milhaud,



Nico Castel (third from right), Portuguese-born tenor, is congratulated by Ormond Drake, Town Hall director, for winning the first Town Hall Award Recital, after competing with the 70 singers who participated in the ninth "Joy in Singing" series, conducted annually at Town Hall by Winifred Cecil. Judges looking on are (left to right) Carleton Sprague Smith, Wilfred Pelletier, Lina Abarbanell, Lucrezia Bori, and Povla Frijsch

Jerry Davrin

## Margaret KEISER

TEACHER OF SINGERS  
Studio: 2124 Walnut Street  
Rittenhouse 6-0980  
Moravian College, Bethlehem, Pa.

## Robert KINANDER

VOICE  
Member N.A.T.S.  
150 West 58th St., NYC  
Tel: CI 7-6373

## Prof. MAX KLEIN

Vienna's Distinguished Voice Builder  
in  
NEW YORK  
344 W. 72 St., NYC 23 TR 3-5736

## ARTHUR KRAFT

Teacher of  
MACMORGAN & WM. WARFIELD  
Eastman School of Music  
Univ. of Rochester, Rochester, N. Y.

## Lucile LAWRENCE

Concert Harpist—Teacher  
Co-author: "Method for the Harp"  
"The Art of Modulating"  
"Pathfinder to the Harp"  
Studio: Manner College of Music  
157 E 74 St., N. Y. C. LA 2-1690

## MARGARET McCULLOCH

Contralto  
Voice Production Specialty  
315 West 57th St., NYC CO 5-7066

## H. SPENCER McEVOY

TEACHER OF SINGING  
246 W. 73rd St., N.Y.C. TR 3-1808

## PIERRE MOSONYI

Pianist-Teacher  
Coach and Accompanist  
for Opera and Concert  
363 W. 57th St., N.Y.C. CI 6-4886

## ROSE RAYMOND

Pianist and Teacher  
Exponent of TOBIAS MATTHAY Principles  
Private Lessons—Courses For Teachers  
320 W. 86th St., N. Y. 24 EN 2-7586

## Esther SELINSKY

Pianist-Teacher  
Formerly Piano Faculty, 92nd St. "Y"  
Principles of technique and musicianship  
Beginners and Professional. Also Music Therapy  
Studio: 8N, 14 E. 60 St., N.Y.C. Tel: EL 5-6000

## RUTH SHAFFNER

SOPRANO—Teacher of Singing  
145 East 98th St., N.Y.C. Tel LE 2-1800

## HERTA SPERBER

Teacher of Singing—Coach  
N.A.T.S. A.F.M.C.  
Complete Training and Artistic Guidance  
for the Singer  
Studios in Manhattan and Jackson Heights  
For Appl. call: TW 8-1392 mornings, or  
write: 30-43, 88 Street, Jackson Heights, N.Y.

## ZENKA STAYNA

Voice—Program Building  
Teacher of Danisa Ilitsch, Inge Maneki  
(form. Met. Op.) and other artists.  
164 W. 79th St., NYC TR 3-9214

## LUISA STOJOWSKA

(Mme. Sigismond Stojowski)  
Pianist—Teacher  
16 E. 96 St., N.Y. 28, N.Y. SA 2-6966

MUSICAL AMERICA

Rosina Lhevinne, Leonard Shure, William Primrose, Roman Totenberg, Joanna and Nicolai Graudan, Edith Oppens, George Gabor, Charles Jones, Eunice Shapiro, Marjorie Fulton, Stuart Sankey, the Juilliard String Quartet, Keith Brown, James Chambers, Harold Goldsp, Wesley Lindskoog, and Albert Tipton.

Robert Kinander, voice teacher, has moved his studio from Miami, Fla., to New York. Mr. Kinander's pupil, Charlotte Povia, gave a Town Hall recital on Feb. 23.

Members of the faculty of the Peabody Conservatory of Music in Baltimore, all first-chair players of the Baltimore Symphony, have formed the Baltimore Woodwinds. They will start their concert appearances, in which they will emphasize performances in colleges and schools, with a



Free Press Photo

After her concert for the London (Ont.) Community Concert Association, Heidi Krall was guest of honor at a reception. From the left: Max Walmer, accompanist; Miss Krall; Mrs. George Copeland, the hostess; and Russell Hachborn, president of London Community Concert Association

concert at Goucher College in April. The members of the group are Britton Johnson, flute; Thomas Kenny, horn; Wayne Raper, oboe; Ignatius Genusa, clarinet, and Stanley Petrulis, bassoon.

Three students of Elda Ercole—Lois Winter, soprano, and Stanley Kolk and James Stuart, tenors—were among the winners of the New Orleans Opera Auditions held in New York recently.

The New York Singing Teacher's Association presented a Young Artists Concert on Feb. 18 at the Carl Fischer Concert Hall. Participating were Annina Celli, mezzo-soprano, pupil of Julia Wortman; Rita Schoen, lyric coloratura soprano, pupil of Aldo B. Tullio; and Frank Miller, tenor, pupil of Clytie Hine Mundy.

The International Society for Contemporary Music presented Eduard Steuermann, pianist, and a chamber orchestra conducted by Arthur Winograd in a program of modern music at the theatre of the Carnegie College of Fine Arts in Pittsburgh, Pa.

The activities of Ruth Shaffner, soprano and teacher, for this season are manifold. She maintains a studio in New York City and also in Putnam County. At the Bergen School in Jersey City, N. J., she supervises all musical activities and the Glee Club, and is also faculty member of the Berkeley Institute in Brooklyn, N. Y. She is founder-director of the Putnam County Choral Society, Carmel, N. Y.; and she directs the Ten Eyck Choraliers, of New York City.

The Seven Arts Center in New York City has announced the appointment of Leonard Altman, who will conduct courses in basic musicianship and in the history and appreciation of music, and of Thomas Martin, who will lead classes in repertoire for operas and musicals for showcase productions at the center.

Jennie Tourel, Rosina Lhevinne, Leonard Rose, and Oscar Shumsky will participate at the fourth annual concert for the benefit of the Josef Lhevinne Scholarship. The concert is to be held at the Juilliard School of Music on March 31.

Carlos Chavez, Mexican composer-conductor, joined the faculty of the University of Buffalo Music Department as visiting Slee Professor of Music. During his stay in Buffalo, Mr. Chavez is conducting two seminar courses in composition.

Barbara Lynne, soprano, and Paul Somel, tenor, both students of Nita Gale, sang operatic excerpts of "Tosca" and "La Bohème" in English versions. The concert, which was presented by Nita Gale, took place on Feb. 9 at Carl Fischer Concert Hall.

Two artist students of Edwin Hughes, Jeannine Romer and Dorothy Bullock, will give Town Hall recitals on April 13 and May 25, respectively. Dorothy Bullock's concert will be preceded by appearances in Puerto Rico and the National Gallery of Art in Washington.

The Manhattan School of Music presented a concert of the Manhattan Orchestra on Feb. 11. Emerson Buckley was the guest conductor, and Thomas Schumacher the soloist in Chopin's piano concerto No. 1.

## Berea Bach Festival Set for May 23-24

Berea, Ohio.—The 26th annual Bach Festival at the Baldwin-Wallace College, which will take place on May 23 and 24, will feature the complete "St. Matthew Passion". Vocal soloists will be Mary Marting Pendell, Lillian Chookasian, Richard Krause, Melvin Hakola, Glenn Schnittke, and Donald Gramm. The conductor will be George Poinar.

## Dilling To Teach At Indiana University

Mildred Dilling, who completed her annual coast-to-coast tour on Feb. 17 with a recital in Los Angeles, has accepted an appointment to head the harp department of the School of Music at Indiana University, Bloomington, Ind. Miss Dilling will continue to give concerts, and her spring tour will take her through Midwestern states.

## Fresno Club In 53rd Season

Fresno, Calif.—The Fresno Musical Club, one of the oldest musical organizations in California, will complete its 53rd concert season on April 24 with a recital by Irngard Seefried. Previous concerts were given by Rudolf Serkin, Joseph Szigeti, Cesare Siepi, and the Symphony Orchestra of the Florence Festival.

## Coach and Accompanist

**LUDWIG Greenbaum**

Coach-Accompanist  
Available for New York Recitals  
40 W. 15th St., N. Y. 23 EN 2-3407

**OTTO GUTH**

Coach-Accompanist  
San Francisco Opera Association  
Faculty Mannes College of Music  
160 W 73rd St., N.Y.C. TR 3-3432

**CARROLL Hollister**

Concert and Opera Repertoire  
Available for New York Recitals  
344 W. 72 St., NYC 23 SC 4-1659

**WILLIAM HUGHES**

Coach-Accompanist  
50 W. 67th St., N.Y.C. TR 3-8373

**ANNE MARIE RANDAL**

of Paris  
Concert Repertoire featuring the French  
40 E. 10 St., NYC 3 GR 4-6999

**JAMES SHOMATE**

COACH-ACCOMPANIST  
116 East 57th St., New York City  
PLaza 3-8191

**FRANCES STOWE**

Coach-Accompanist  
160 W. 73rd St., NYC TR 3-4120

**MAX WALMER**

Pianist-Accompanist-Coach  
315 West 57th St. JU 2-6121

**ALICE WIGHTMAN**

Coach-Accompanist  
Met Opera Studios  
1425 Broadway, N.Y.C. LO 5-2431

## Dance Instruction

**BALLETSCHOOL**

Dir.: Boris Novikoff  
Metropolitan Opera House Studio 15  
Classes for children, adults  
Complete Education in Theatrical Dancing  
1425 Broadway, NYC LO 5-0864  
Branch School, New Rochelle, N. Y.

**WILLIAM CHRISTENSEN**

Director  
School of the Ballet  
University of Utah  
Salt Lake City

**STONE-CAMRYN SCHOOL OF BALLET**

Complete training in Classical Ballet, Character & Pantomime for the Contemporary Theatre.  
185 West Madison Street, Chicago

## BRIER STOLLER

(Lily Paget)  
Head of Voice Departments  
Pittsfield Community Music School  
Miss Hall's School  
PITTSFIELD, MASS.

## DOLF SWING

Voice Development and Coaching  
Faculty: Juilliard School of Music  
Member Amer. Acad. of Teachers of Singing  
NATS and NYSTA  
15 W. 67th St., N. Y. 23 TR 7-5889

## ROBERT TABORI

Teacher of Singing  
Specialist in Voice Correction and Development  
61 W. 88 St., N.Y. 23, N.Y. TR 7-3081

## Alfred TROEMEL

Violinist  
LEOPOLD AUER'S teaching principles presented in an original way, 6 years with AUER. Faculty member Manhattan School of Music (degree granted: B.M.—M.M.).  
Teacher of "Brilliant Violinist"  
WALTER BREWUS • ERIC WICKS  
Res. Studio: 1-D, 536 E. 71 St., N.Y. 21, N.Y.

## ELENA VALDI

Guitar  
Classical—Folk  
Artist—Teacher  
N.Y.C. and Queens Studios, Tel: HI 1-0354

## LOIS WANN

Oboist—Teacher  
Faculty Juilliard School of Music;  
Bronx House; Mannes College of Music;  
Member Aspen Associates  
77 Kensington Rd., Bronxville, N. Y.  
Tel.: DEerfield 7-1180

## MY SPECIALTY TEACHING SINGERS TO SIGHT SING

DON WEST NYC TR 7-6700

## LILI WEXBERG

TEACHER OF SINGING  
Voice Placement  
Faculty N. Y. College of Music  
Studio: 58 E. 86 St., NY 28 BU 8-7791

## DR. KONRAD WOLFF

CONCERT PIANIST—TEACHER  
210 Riverside Drive, N. Y. MO 3-2570  
2400 16th St., Washington, D. C. CO 5-7381  
Drew University, Madison, N. J.

## MRS.

## JEANE WOOLFORD

VOICE AND DICTION  
Eastman School of Music, 1922-1947  
American Theatre Wing  
562 West End Ave., NYC  
Tr 3-8710

# Books

## Musical Giant In Comprehensive Biography

**Artur Schnabel.** By Cesar Saerchinger. 354 pages. New York: Dodd, Mead & Company. \$5.

Artur Schnabel was not only a great pianist and musician but one of the most forceful personalities of his time, a man who was greatly loved and greatly misunderstood. We owe a profound debt to Cesar Saerchinger for writing this comprehensive biography while the materials are readily available and while people's memories are fresh. For the extraordinary scope and richness of this life will come as a surprise, even to those who were well acquainted with one phase or another of Schnabel's career.

It is a book that makes one think. Much of it is saddening, for the whole agony of our era was mirrored not only in Schnabel's life but in his mind and soul. He was not a man who could stand aside and make a comfortable niche for himself while the world rotted. Both of the wars stirred and challenged him; he was keenly conscious of the dominant social, economic, and political forces around him; and he was too great a man as well as artist not to strive for a faith and a way of life that would in some way answer the terrifying problems of contemporary civilization. But his way was the way of the idealist, the seer, the prophet. No one ever loved or served music more passionately.

Schnabel had a colorful life (he was interrupted one day in 1921, while coaching a student in his Berlin apartment, by the arrival of a charming young woman who turned out to be his daughter by a violinist whom he had not seen since his teens. With characteristic generosity, Schnabel's wife and sons welcomed her into the family circle). He was a wit (he described the Albert Hall in London as the place in which "you only hear half, but that half you hear twice"). He was the intimate friend of some of the greatest spirits of our time—Albert Einstein and Arnold Schoenberg among them. His musical activity as performer, composer, and teacher was incredibly varied and far-reaching. And he was gloriously dogmatic and uncompromising.

Schnabel makes superb "copy," for he spared no one, least of all himself, in his work, his thinking, or his brilliant and inexhaustible conversation.

And Mr. Saerchinger, while writing with the reverence of a believer in his genius and the affection of a friend, has not given us a softened or romanticized portrait. The warts are there, too.

A moving and highly informative tribute by Clifford Curzon serves as introduction, and in a supplement the reader will find comments by Ernst



Artur Schnabel

Krenek on Schnabel's compositions and by Roger Sessions on the symphonies, in particular. There are also a list of Schnabel's works, examples of his cyclical programs (some of them with his wife, Therese, in Lieder), and a discography.

Mr. Saerchinger was especially well fitted to write this book because he knows intimately the Europe into which Schnabel was born and its catastrophic history since then. The work abounds in political and social "asides" that are invaluable in giving perspective to this abundant life. Today, we realize the profound truth and prophetic tribute in that famous ironic remark by Schnabel's teacher Theodor Leschetizky: "Artur, you will never be a pianist. You are a musician."

—Robert Sabin

## Finale

**Von der Musik und vom Musizieren.** By Bruno Walter. S. Fischer, Frankfurt, 1957. 255 pages. In German.

Bruno Walter, when writing this finale to his "Theme and Variations", originally planned to entitle it "Memories and Thoughts"; but he

changed the volume's name to "Of Music and Music-Making" since it became apparent that it contained more generally valid assessments of music and professional questions than personal souvenirs.

This is a work written with love and devotion, and though one may not agree with Mr. Walter's musical *Weltanschauung* in all its aspects, the author's wholehearted passion for music and musical interpretation cannot be denied.

In such chapters as "Of Tempo," "Of Rhythm," "Of Clarity," and "Of Expression", he gives music students an array of insights that are of the highest standard, musically and ethically; and his essays devoted to the art of conducting deserve to be read and studied by all young people striving to attain fame as orchestra leaders. There is also an extensive and well-proportioned chapter on operatic conducting, magnificently illustrating the responsibilities of a conductor leading stage works.

The book's epilogue, written in 1955, manifests the venerated conductor's undying gratitude for having been able to serve music with all his heart and soul.

—R. B.

## Experiences and Precepts From a Piano Teacher

**The Splendor of Music.** By Angela Diller. 214 pages. G. Schirmer, Inc., New York. \$4.75.

In 1920 Angela Diller and Elizabeth Quail founded the Diller-Quail School of Music in New York. In 1918, with Kate Stearns Page, they began the publication of the Diller-Quail Series of piano-teaching materials, which now comprises some 40-odd volumes; 1,800,000 copies have already been sold.

"The Splendor of Music" is a distillation of Miss Diller's piano-teaching precepts and experiences gained in 50 years of teaching. In her chapter, "Learning How to Teach," Miss Diller makes the interesting observation that since "anyone who wants to teach piano can do so without felt or hindrance . . . I have often felt that perhaps the inexperienced teacher should pay the pupils on whom she experiments."

The chapters on Phrasing and Counting should be particularly helpful to beginning teachers. "How much

of our search for knowledge," she writes, "involves counting!" and then goes on to list a whole fascinating array of them. She delves into the why's and wherefore's of this subject as it relates to music and comes up with some unorthodox but highly practical suggestions for getting children to count. She has interesting things to say, too, about the ticklish problem of "practice." All the work of the world, she notes, is done in one of two ways—"by the job" or "by the hour." "The artist," she points out, "works by the job, the artisan by the hour." Miss Diller writes well and her book makes easy reading. I'm sure, too, she wrote it "by the job," not the "hour."

—R. K.

## Biographical Volume Lists 24 Musicians

Volume II in the "Dictionary of American Biography" series, is announced for May publication by Charles Scribner's Sons. Prepared under the editorship of Robert L. Schuyler and Edward T. James, it is confined to individuals who died during the period from 1936 to 1940.

Musicians included are Frederick S. Converse, Arthur Foote, George Gershwin, Rubin Goldmark, Henry K. Hadley, Arthur Whiting, Arthur Bodanzky, Frank H. Damrosch, Giulio Gatti-Casazza, Richard Aldrich, Lawrence Gilman, William James Henderson, Waldo S. Pratt, Clarence Eddy, Ossip Gabrilowitsch, Alma Gluck, Leopold Godowsky, Emma Nevada, Ernest Schelling, Ernestine Schumann-Heink, Ben Harney, Joseph ("King") Oliver, Gertrude Malissa ("Ma") Rainey, and Bessie Smith.

## Books Received

**Talking of Music.** By Neville Cardus. (Macmillan. \$3.50). Starting with an appreciation of Toscanini, the well-known writer for the *Manchester Guardian* writes also of other conductors, including his favorite, Sir Thomas Beecham, and other musical subjects. 320 pp.

**Concert-Goer's Annual.** Edited by Evan Senior. (Doubleday & Co. \$6). Reviews and surveys of recent concert seasons throughout the world and articles of special interest to music-lovers by well-known music critics. 168 pp. Illustrated.

## In the news 20 years ago

Fritz Reiner has been appointed conductor of the Pittsburgh Symphony for next season.

Gian-Carlo Menotti's "Amelia Goes to the Ball" is given for the first time at the Metropolitan, on March 3, with Muriel Dickson, John Brownlee, and Mario Chamlee in the cast. The opera is presented on a double bill with Strauss's "Elektra".

Nadia Boulanger conducts Fauré's "Requiem" with the Boston Symphony, and this performance marks the first time in the history of the orchestra that it is under the leadership of a woman.

Arturo Toscanini announces that because of the recent developments in the Austrian government he has withdrawn from this year's Salzburg Festival.

Olin Downes, music critic of the *New York Times*, has been appointed director of music for the New York World's Fair.

Strauss's "Salome" is revived by the Metropolitan with Marjorie Lawrence in the title role.

Gabriele d'Annunzio, Italian poet,

dramatist, and soldier, died suddenly at his villa on the Lake of Garda on March 1. For the dancer Ida Rubinstein he wrote "Le Martyre de St. Sébastien", the musical setting of which is by Debussy.



Serge Prokofiev and his wife, Lina Llubera, soprano, arrive 20 years ago on the Normandie for a series of all-Prokofiev concerts

## Subscribe NOW

MUSICAL AMERICA • 113 West 57th St. • New York 19, N. Y.

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

☐ 5.00 1 year ☐ 9.00 2 years ☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year  
Additional postage foreign 1.00 per year.

NAME (PLEASE PRINT)

ADDRESS

CITY STATE

☐ Check Here If Gift FROM

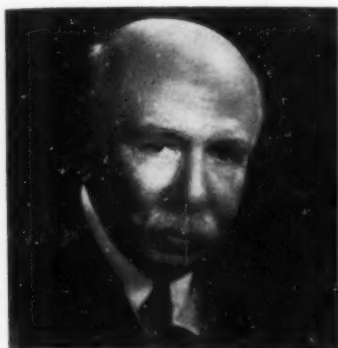
NOTE:—Annual subscription to MUSICAL AMERICA comprises 16 issues including 300 page Annual Special Edition.

# OBITUARIES

## ISIDOR PHILIPP

Paris, France. — Isidor Philipp, pianist, composer, and world famous pedagogue, died here on Feb. 20 as a result of a severe accident he had last December. His age was 94.

Mr. Philipp was born in Budapest, but was taken to Paris at the age of three. He enrolled at the Paris Conservatory when he was 16 and won the institute's first prize in 1883. Among his teachers were Mathias, a Chopin pupil, Heller, Saint-Saëns, and Ritter. In 1890 he made his London debut with the Philharmonic Society, and in the same year formed a trio with Bertholier and Loeb. In 1903 he became professor of piano at the Paris Conservatory and later presi-



Delar

Isidor Philipp

dent of the faculty. Two days ahead of the German occupation in World War II he fled Paris and came to the United States, which he had visited before in 1934. Making his home in New York, he began a new career as teacher and also resumed his public appearances. His last appearance was in Carnegie Recital Hall in the spring of 1955 and soon thereafter he returned to Paris to live.

### Teacher of Novacs

Mr. Philipp, whose most famous students included Albert Schweitzer, Guiomar Novaes, Beveridge Webster, Witold Malcuzyński, and Monique de la Bruchollerie, was also instrumental in the foundation of the American School of Music and Arts at Fontainebleau in 1922. He was the head of its music department for 12 years.

In his last years, Mr. Philipp was in considerable financial difficulties, mainly because the copyrights on his compositional output — notably the studies and technical exercises — had expired. One of his best-known concert pieces is "Feux follets".

He was a Chevalier of the Legion of Honor.

## ATAULFO ARGENTA

Madrid. — Ataulfo Argenta, 44, well-known Spanish conductor and pianist, died here on Jan. 21, as the result of an automobile accident.

Born in Santander, he received his early musical instruction from his father, studying violin and piano. At the age of 13 he entered the Conservatory of Madrid, where he also attended classes in composition. In addition to other prizes, he later won the Premio Extraordinario for piano and the Christine Nilsson Prize, which gave him the opportunity to continue his studies in Belgium and Germany. In Cassel he studied orchestra conducting and was active as a piano teacher.

After the Spanish Civil War, Mr. Argenta returned to Spain, where he was appointed conductor of the Chamber Orchestra. Conducting the National Orchestra in 1945, his success was so great that he became permanent conductor of that orchestra, a post he held until his death.

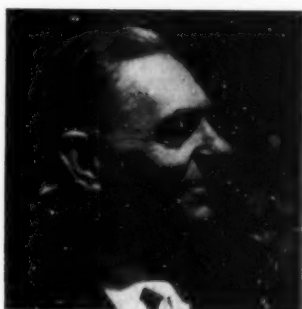
Hailed as one of the most gifted and promising of younger conductors, Mr. Argenta toured extensively in Europe and South America, and his concerts in Vienna, Rome, and Paris were instrumental in introducing the public to contemporary Spanish music. In 1952 he directed a most successful festival of Spanish choral and orchestral works in Granada.

In this country Mr. Argenta is known through his many recordings, particularly valuable because of the authenticity of his interpretations of Spanish composers.

## JOHNNIE S. EVANS

Johnnie S. Evans, manager of the New York recital department of Columbia Artists Management, died of a stroke on Feb. 21, following a short illness, at his home, 153 West 57th Street. His age was 59.

Until 1951, Mr. Evans was tour manager for many famous artists and ensembles, including Lawrence Tibbett, Jascha Heifetz, Amelita Galli-



Johnnie S. Evans

Curci, Oscar Levant, the Platoff Don Cossack Chorus, and others. In May of that year he succeeded the late Rhea Powers as head of the recital department. Mr. Evans had been a regular member of Columbia Artists since its formation in 1930.

Previously he had served from 1920 to 1930 as a member of the staff of the firm Evans & Salter, an independent concert agency, having been introduced into the concert field by his brother, Lawrence Evans.

Surviving in addition to his brother are his wife, Jean; a son, William; two grandchildren; and a sister, Willie Mae Covington.

## PHILOCTETES ECONOMIDES

Athens, Greece. — Philoctetes Economides, general director of the State Orchestra in Greece, died here early in January at the age of 68. The first heart attack that preceded his death came while he was conducting



Philoctetes Economides

Beethoven's Fourth Piano Concerto.

A pupil of A. Marsick at the Athens Conservatory, he later completed his studies in Vienna, Munich, and Berlin. He was 21 when he became professor of theory at the Athens Conservatory and was appointed professor of harmony and counterpoint in 1918.

In 1921 Mr. Economides founded the Athens Choir, and it was under his direction that a great number of choral works were given first performances in Greece. Holding the post of conductor of the Athens Conservatory Symphony from 1926 to 1943, he was also director of the Piraeus Conservatory from 1924 to 1930 and of the Athens Conservatory from 1930 to 1939. Director-General of the State Opera since 1943, he appeared as guest conductor in numerous European cities, among them Berlin, Rome, Naples and London.

## SAMUEL ANTEK

Samuel Antek, 49, conductor and musical director of the New Jersey Symphony and conductor of the young people's concerts of the Chicago Symphony, died of a heart attack in a New York City hotel lobby on Jan. 27.

Mr. Antek, who was born in Chicago, began his career as a violinist. A former student at the Juilliard School of Music, he made his debut in Town Hall at the age of 16 and was for many years a member of the NBC Symphony, under Arturo Toscanini. Regarded as one of the foremost conductors of youth concerts, he conducted at one time young people's concerts of the Philadelphia Orchestra. The conductor's survivors are his widow, Alice; a daughter, Lucy; his mother; and two sisters.

## MRS. FREDERICK T. STEINWAY

Julia Cassebeer Steinway, 86, widow of Frederick T. Steinway, former president of Steinway & Sons, died on Feb. 21 at her New York home. She had been on the New York Philharmonic Society's board of directors since 1934 and on the auxiliary board since 1923. She was also a former vice-president of the Musicians Emergency Fund and the National Orchestral Association.

Surviving are a daughter, Mrs. Anthony V. Barber, and three grandchildren.

## ALEXANDER LEVITOFF

Paris. — Alexander Levitoff, well-known Paris impresario, died in South Africa in the middle of December last year. He had represented such artists and attractions as Pavlova, Chaliapin, Rachmaninoff, Russian ballet and opera companies, and most recently, the Hohner Symphony Accordion Orchestra.

## ARTHUR M. ABELL

Hastings-on-Hudson, N.Y. — Arthur M. Abell, 89, music critic and writer, died at his home here on Feb. 8. A former violinist, he was European correspondent for the *Musical Courier* from 1890 to 1918. Returning to this country, he wrote for various newspapers and magazines. He wrote the book "Talks with Great Composers". Surviving are his widow and a daughter.

## BERNARDO LOPEZ

Barcelona, Spain. — Bernardo Lopez, father of Victoria de los Angeles, noted soprano, died here on Jan. 11.

**PIANO PEDAGOGUE** and concert pianist, highly qualified, past middle age, seeks supervisory position of teacher and pianist-in-residence. European training, over 25 years' teaching experience. In answering please mention teaching load and salary. Write Box 301, Musical America, 113 West 57th Street, New York 19, N. Y.

**PIANIST-TEACHER** seeks faculty position with reputable school. New York City vicinity preferred. Can allow two days weekly. Artist-student of I. Philipp and A. Schnabel. Wide experience as soloist and with ensemble in Europe and America. Conversant in 4 languages. More than 20 years of successful private teaching in New York while simultaneously composing and performing in all branches of piano expression. Artist-Diploma graduate of Institute of Musical Art (Juilliard School of Music). Address Box 315, care of Musical America, 113 West 57th St., New York 19, N. Y.

## For Sale- STRADIVARI VIOLIN

"DUKE OF CAMBRIDGE—1725"  
owned by Camilla Wicks

Reply to: R. H. Thomas  
513 "B" West Hampshire  
Anaheim, California

## Columbia Artists Management Inc.

Personal Direction:

**COPPICUS & SCHANG**

113 West 57th Street, New York 19, N. Y.

**LICIA ALBANESE**

*Soprano, Metropolitan & San Francisco Operas*

**JUSSI BJOERLING**

*World Famous Tenor*

**ALEXANDER BRAILOWSKY**

*Pianist*

**RUDOLF FIRKUSNY**

*Pianist*

**CARROLL GLENN**

*Violinist*

**SZYMON GOLDBERG**

*Violinist*

**HILDE GUEDEN**

*Soprano, Metropolitan & Vienna Operas*

**GRANT JOHANNESSEN**

*Pianist*

**SENA JURINAC**

*Soprano, Metropolitan & Vienna Operas*

**HEIDI KRALL**

*Soprano, Metropolitan Opera*

**THEODORE LETTVIN**

*Pianist*

**ELAINE MALBIN**

*Soprano, NBC Opera and TV*

**NAN MERRIMAN**

*Mezzo, San Francisco & Glyndebourne Operas*

**The PAGANINI QUARTET**

**LILY PONS**

**TOSSY SPIVAKOVSKY**

*Violinist*

**GIORGIO TOZZI**

*Basso, Metropolitan Opera*

**VRONSKY & BABIN**

*Premier Duo-Pianists*

**LAWRENCE WINTERS**

*Baritone, Hamburg & Stockholm Operas*

## DANCE in New York

### Sokolow Dance Company

Kaufmann Concert Hall, Feb. 19.—The first of two evenings of dance by the Anna Sokolow Dance Company presented "Rooms" with music by Kenyon Hopkins; and "Le Grand Spectacle" and a new work, "Session for Six", both with music by Teo Macero.

Mr. Macero's music for "Session for Six" is an exciting complement to Miss Sokolow's imaginative, highly skilled choreography. The work is an abstract conception, alternating fast, kinetic sections with slow sections that are somber and rather bizarre in mood. The climax is an episode highly suggestive of the cosmic space age. One section that was especially arresting features a series of linear cross-stage movements by dancers each on a separate plane of stage depth. The excellent performers were Eve Beck, Kate Friedlich, Dorothy Krooks, Jeff Duncan, David Gold and Jack Moore.

"Rooms" is a masterpiece depicting the aloneness and longings for the fulfillment of love on the part of various types of persons in the world of today. As for "Le Grand Spectacle"—it is funny as few attempts at satire are.

Other members of the company are Anita Dencks, William Hug and Page Johnson, assisted by Katha Cale, Julie Hirsch and Bill Leonard. Each work was conducted with authority by its composer. —D. B.

### William Burdick & Company Karen Kanner & Company

Kaufmann Concert Hall, Feb. 23, 2:40.—A program of dance works was presented by William Burdick and Karen Kanner and their respective companies. Mr. Burdick and Miss Kanner have extensive backgrounds both in classical and modern ballet, and these are the dominating influences in their own choreography.

Mr. Burdick's works were "In a Mozart Manner", "At Point of Family" with music by Jean Françaix, and "Tender Fallacy", with Norman Dello Joio's excellent score for violin and piano. The Mozart piece was a pas de trois in classical style, generally routine in nature, with some graceful moments. "At Point of Family" depicted a man split between love for his wife and a physical attraction for a lady in black. "Tender Fallacy", which was concerned with expressing the "beauty hidden deep beneath ugliness . . . which is difficult to reveal", was conventional in quality of movement and showed a dearth of stimulating ideas (as did Mr. Burdick's other compositions). They were danced very skillfully.

Miss Kanner's pieces were "The Woman Who Rode Away" (music by Paul Muller), "Sortie" (Webern's music) and "Amazonas" (Milhaud). The most successful of these was the attractive "Sortie", which recreated some of the sustained intensity of the music. Miss Kanner was a talented and dedicated performer in this work. "The Woman Who Rode Away", after the D. H. Lawrence story, had its tender moments, but was generally dull and pretentious; it seemed conservative in concept and largely static in development. Nor was "Amazonas" compellingly imaginative. Miss Kanner utilized her unusual physical height well, dancing the role of a woman warrior who overpowers and

kills her lover. Several members of Miss Kanner's group did not measure up to professional performing standards. —D. B.

### Sokolow Dance Company

Kaufmann Concert Hall, Feb. 24.—The second concert of the Anna Sokolow Dance Company was devoted mainly to Miss Sokolow's dance-drama based on Kafka's "Metamorphosis", with a score by Kenyon Hopkins. Evocatively costumed and enhanced by the sensitive lighting of Doris Einstein (awkwardly cued at this performance), this work left the spectator deeply shaken by its projection of Kafka's morbid but compassionate vision of hopeless tragedy. David Gold was superb, as Gregor, and all of the others also gave splendid performances: Katha Cale, as the Mother; Page Johnson, as the Father; Eve Beck, as the Sister; Bill Leonard, as the Chief Clerk; Julie Hirsch, as the girl Maria and as the Charwoman; Jack Moore, as the First Lodger; and Jeff Duncan, as the Second Lodger. Miss Sokolow has given us another major contribution to the modern dance theatre. The hilarious "Grand Spectacle" completed the program. —R. S.

### Other Opera

(Continued from page 22)

ly, none of the music that Purcell composed is set to words of Shakespeare. Some 54 pieces are in the score—some that have nothing to do with the play—and the work is made up of solo songs, duets, dances (even a "Monkey's Dance"), choruses, etc. And such wonderful music it is! The melodic inventiveness seems endless, and many of our composers today should note again how marvelously Purcell sets the English text.

On this occasion the work was given in concert form. Portions of the anonymous text were read in addition to some of the very elaborate stage directions (if some of these directions were carried out in the original production, the stage pictures must have outdone Cecil B. DeMille). For this performance one wished that the text had been omitted, for it made the evening seem unnecessarily long, and most people by now know the story of the play.

The five soloists were Bethany Beardslee and Judith Raskin, sopranos; Anna Julia Hoyt, mezzo-soprano; Bob White, tenor; and Raphael Edgar, baritone. The readers were Dorothy Laming and James Barton Hill. Particularly distinguished was Judith Raskin, whose purity of tone and clear enunciation were well suited to the music. The orchestra and chorus performed roughly, but one must admire their enthusiastic spirit. And we must certainly thank Mr. Bolle for giving us the opportunity to hear the work and hope that New York does not have to wait another 266 years before "The Fairy Queen" is given again. —F. M., Jr.

### Other Performances

A new chamber opera, "The Dragon", by Deems Taylor had its first performance on Feb. 6, at the Hall of Fame Playhouse of New York University. It was presented by the University Heights Opera Workshop and the Green Room

Ho or S  
pro-essie  
The tex  
pos-r fr  
The wor  
voices a  
and sta  
duc-ed.

"The  
Favorite  
Opera v  
on Fec  
Associat

Graha  
New Y

Marth  
week se  
in New  
the occa  
works. C  
dramatic  
prologue  
cast of 2  
in the c  
Halim E  
Noguchi  
battled c  
company  
score by  
by Nogi  
clude six  
Graham

Robbi  
To Ai

Jerome  
rapher a  
Broadwa  
Story", I  
to assist  
bringing  
of the p  
Robbins  
his moth  
A seco  
the found  
library o  
portant c  
great in  
establishe

Dance  
For I

The L  
forming  
a 13-me  
the Danc  
erning bo  
an auton  
represent

Col  
113 WE

New!  
Bam

Tour D

Seco

Ruth

R

Persona

Retur

Ma

Tour D

Honor Society with the help of three professional singers in leading roles. The text was adapted by the composer from Lady Gregory's fantasy. The work seems designed for young voices and student musical resources and stagecraft. John Lovell conducted.

"The King Says Farewell to His Favorite", a 2,000-year-old Chinese Opera was given at Hunter College on Feb. 8 by the Yenching Alumni Association.

## Graham To Present New York Season

Martha Graham will present a two-week season at the Adelphi Theatre in New York beginning April 1. For the occasion she is creating two new works. One, still untitled, is a major dramatic piece in two sections, with prologue and epilogue, calling for a cast of 20. Miss Graham will appear in the central role. The score is by Halim El-Dabh, the setting by Isamu Noguchi. The other new work, "Embattled Garden", is for four of the company's leading dancers, with a score by Carlos Surinach and setting by Noguchi. The repertory will include six or eight of the best-known Graham works.

## Robbins Foundation To Aid Dancers

Jerome Robbins, noted choreographer and director of the current Broadway musical play "West Side Story", has established a foundation to assist young choreographers in bringing their work to the attention of the public. It is named the Lena Robbins Foundation, in memory of his mother.

A second, separate undertaking of the foundation will be to create a film library of recordings of the most important contemporary works and of great individual interpretations of established ballet classics.

## Dance Council Named For Lincoln Center

The Lincoln Center for the Performing Arts in New York has formed a 13-member Advisory Council for the Dance as the nucleus of the governing body that will select or create an autonomous dance institution to represent that art in the center. John

D. Rockefeller 3rd, president of the center, has named George D. Stoddard as temporary chairman of the council. Other members are Reginald Allen, Lucia Chase, Blevins Davis, Doris Duke, Mrs. S. Hallock du Pont, Julius Fleischmann, Martha Graham, Lincoln Kirstein, William Kolodney, Joseph Martinson, William Schuman, and Edgar B. Young.

## Birmingham Symphony In Italian Program

Birmingham, Ala.—The Birmingham Symphony, under the baton of Arthur Bennett Lipkin, gave the world premiere of the Festival Overture by Mario Zafred on Feb. 11. The concert, which was one of the highlights of a three-week long Festival of Arts, was dedicated to Arturo Toscanini and transmitted to Milan, Italy, by the Voice of America. Lya de Barberis, Italian pianist, was soloist in Pizzetti's "Canti della Stagione Alta"; the University of Alabama Chorus assisted in Vivaldi's "Gloria"; and Respighi's "Pines of Rome" completed the program. Zafred's Festival Overture was commissioned by Mr. Lipkin.

## Simms Completes European Tour

Gregory Simms, young American baritone, recently completed an extensive European tour with a performance with the Viennese Bach Society. With Patricia Roth, his wife and accompanist, he had appeared in Italy, Austria, Germany and Switzerland this season. He was also heard in opera at the Settimana Musicale Senese. He will return to Siena this year for his third consecutive festival there.

Mr. Simms is now on a coast-to-coast tour of the United States. On May 6 he will give the "Young American Artists of the year" program at the University of Kansas' annual music-week celebration.

## Schumann Foundation Concert Series

Rochester, N. Y.—The 1957-58 concert series sponsored by the Schumann Memorial Foundation includes performances of the United States Marine Band; Grant Johannesen, pianist; the Chicago Symphony; and the Vienna Boys Choir.

# Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

## VOCAL AND INSTRUMENTAL ATTRACTIONS

New! Direct from the Heart of Austria—Jan. to April 1958

## Vienna on Parade

featuring the DEUTSCHMEISTER BAND

CAPT. JULIUS HERRMANN, Conductor

Singing Boys and Girls from the Vienna Woods

Gripping Schrammeln Ensemble (Waltzing Strings) with Zither

Soloists: HEDY FASSLER, Soprano, ERWIN V. GROSS, Tenor

Company of 65

Personal Direction: Andre Mertens

Return of the great recording maestro

## Mantovani and his new music

Orchestra of 45

London (ffr Records)

Personal Direction: Coppicus & Schang

## The De Paur Gala

New—Company of 50

MIXED CHORUS—

ORCHESTRA—SOLOISTS

LEONARD DE PAUR, Conductor

Personal Direction: Coppicus & Schang

5th American Tour

## Virtuosi di Roma

RENATO FASANO, Conductor

Personal Direction: Coppicus & Schang

By arr. with Albert Morini

## The Festival Quartet

VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN

Personal Direction: Coppicus & Schang

4th Triumphant Return! — Feb.-April 1958

## Obernkirchen Children's Choir

Personal Direction: Kurt Weinholt (36 voices) EDITH MOELLER, CONDUCTOR

## Robert Shaw Chorale

ROBERT SHAW, Conductor

Tour Direction: Coppicus & Schang

Fifth Triumphant American Tour

## Vienna Academy Chorus

Personnel of 25

Personal Direction: Andre Mertens

GUNTHER THEURING, Conductor

Westminster, Vox-Soliner Records

Second American Tour

## Stuttgart Chamber Orchestra

16 Musicians

Karl Muenchinger, Conductor

Personal Direction: Andre Mertens

London (ffr Records)

## Concerto Festival

EUGENE LIST,  
Pianist

And the Knickerbocker Players, Company of 13, with Solo Trumpet. Program includes concerti of Torelli, Bach, Shostakovich, Liszt, Gottschalk.

Personal Direction: Judson, O'Neill & Judd

## The Totenberg Instrumental Ensemble

ROMAN TOTENBERG, Soloist

Personal Direction: Kurt Weinholt

Company of Nine

## Beaux Arts Trio

DANIEL GULET, BERNARD GREENHOUSE, MENAHEM PRESSLER

Personal Direction: Judson, O'Neill & Judd

# Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

## DANCE ATTRACTIONS

New!

Fall of 1958

## Bambi Linn and Rod Alexander

Television's Top Dance Stars

and their

Lively Company of 15  
in their AMERICAN DANCE JUBILEE  
"From Minstrel Days to Swingtime"

Tour Direction: Coppicus & Schang

Second Tour of the Ballet Hit of the Nation!

## Ruth Page's Chicago Opera Ballet

with Famous Soloists, Corps de Ballet and Orchestra

Repeating their great successes "THE MERRY WIDOW" and "REVENGE"

Also New Ballets — Company of 50

Personal Direction: Kurt Weinholt

Available January through April 1958

Return of the Popular Mimes

## Mata & Hari

in Recital: "THE WORLD IN PANTOMIME"

Tour Direction: Coppicus & Schang

LOTHAR FERL, Pianist

113 West 57th St.  
New York 19, N. Y.

# Columbia Artists Management Inc.

Circle 7-6900  
Cable: Colconcert, N. Y.

Personal Direction  
**JUDSON, O'NEILL & JUDD**

**CLAUDIO ARRAU**

*Baldwin Piano*

Pianist

**JOSEPH BATTISTA**

*Baldwin Piano*

Pianist

**JEAN CASADESUS**

*Steinway Piano*

Pianist

**RAY DUDLEY**

Pianist

**TODD DUNCAN**

Baritone

**EILEEN FARRELL**

Soprano

**LEON FLEISHER**

Pianist

**EUGENE LIST**

Pianist

**DAVID LLOYD**

Tenor

**GEORGE LONDON**

Baritone

**OZAN MARSH**

Pianist

**MILDRED MILLER**

Mezzo-Soprano

**MAC MORGAN**

Baritone

**WILLIAM PRIMROSE**

Violist

**MICHAEL RABIN**

Violinist

**SANROMÁ**

*Baldwin Piano*

Pianist

**ELEANOR STEBER**

Soprano

**EDWIN STEFFE**

Baritone

**BRIAN SULLIVAN**

Tenor

Personal Direction  
**KURT WEINHOLD**

**FRANCES BIBLE**

Mezzo-Soprano

**WALTER CASSEL**

Baritone

**NADINE CONNER**

Soprano

**JON CRAIN**

Tenor

**ALBERT DA COSTA**

Tenor

**LISA DELLA CASA**

Soprano

**IGOR GORIN**

Baritone

**LOUIS KENTNER**

Pianist

**WITOLD MALCUZYNSKI**

Pianist

**JOHANNA MARTZY**

Violinist

**DOROTHY MAYNOR**

Soprano

**YEHUDI MENUHIN**

Violinist

**LEONARD PENNARIO**

Pianist

**BERL SENOFSKY**

Violinist

**RISÉ STEVENS**

Mezzo-Soprano

**YI-KWEI SZE**

Bass-Baritone

**Alfred & Herbert  
TELTSCHIK**

Duo-Pianists

**ALEC TEMPLETON**

Pianist

**THOMAS L. THOMAS**

Baritone

**ROMAN TOTENBERG**

Violinist

**Dorothy WARENSKJOLD**

Soprano

**FRANCES YEEND**

Soprano

Personal Direction  
**ANDRE MERTENS**

**LORENZO ALVARY**

*Metropolitan, San Francisco,  
Teatro Colon, & Paris Opera*

Basso

**JORGE BOLET**

Pianist

**EUGENE CONLEY**

Tenor

**FERNANDO CORENA**

Basso

**CHRISTIAN FERRAS**

Violinist

**MAUREEN FORRESTER**

Contralto

**HERMAN GODES**

Pianist

**ERIKA KOETH**

Soprano

**FLAVIANO LABO**

Tenor

**JAN RUBES**

Bass-Baritone

**GIULIETTA SIMIONATO**

Mezzo-Soprano

**LEOPOLD SIMONEAU**

*Vienna State Opera, La Scala, Teatro Colon*

Tenor

**GERARD SOUZAY**

Baritone

**RENATA TEBALDI**

Soprano

**THEODOR UPPMAN**

Baritone

**Angelica von  
SAUER MORALES**

Pianist

Y.

ist

no

ano

asso

nist

enor

asso

nist

alte

nist

ano

enor

tone

ano

enor

tone

ano

tone

anis